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W. Mathers' Vision



Alberta

CULTURE AND MULTICULTURALISM



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C. W. Mathers' Vision 1893-1905

Catalogue of the exhibition "C.W. Mathers' Vision"
21 January - 2 April 1989
at the Provincial Museum of Alberta
presented by the Provincial Archives of Alberta

Historical Resources Division



CULTURE AND MULTICULTURALISM

C.W. Mathers' Vision 1893-1905

1989

cover:

B.2964

"Tracking Up Athabasca River"

August 1901

Preface

This exhibition and accompanying catalogue constitute the first in-depth assemblage and examination of the work of Charles Wesley Mathers, Edmonton's first resident photographer.

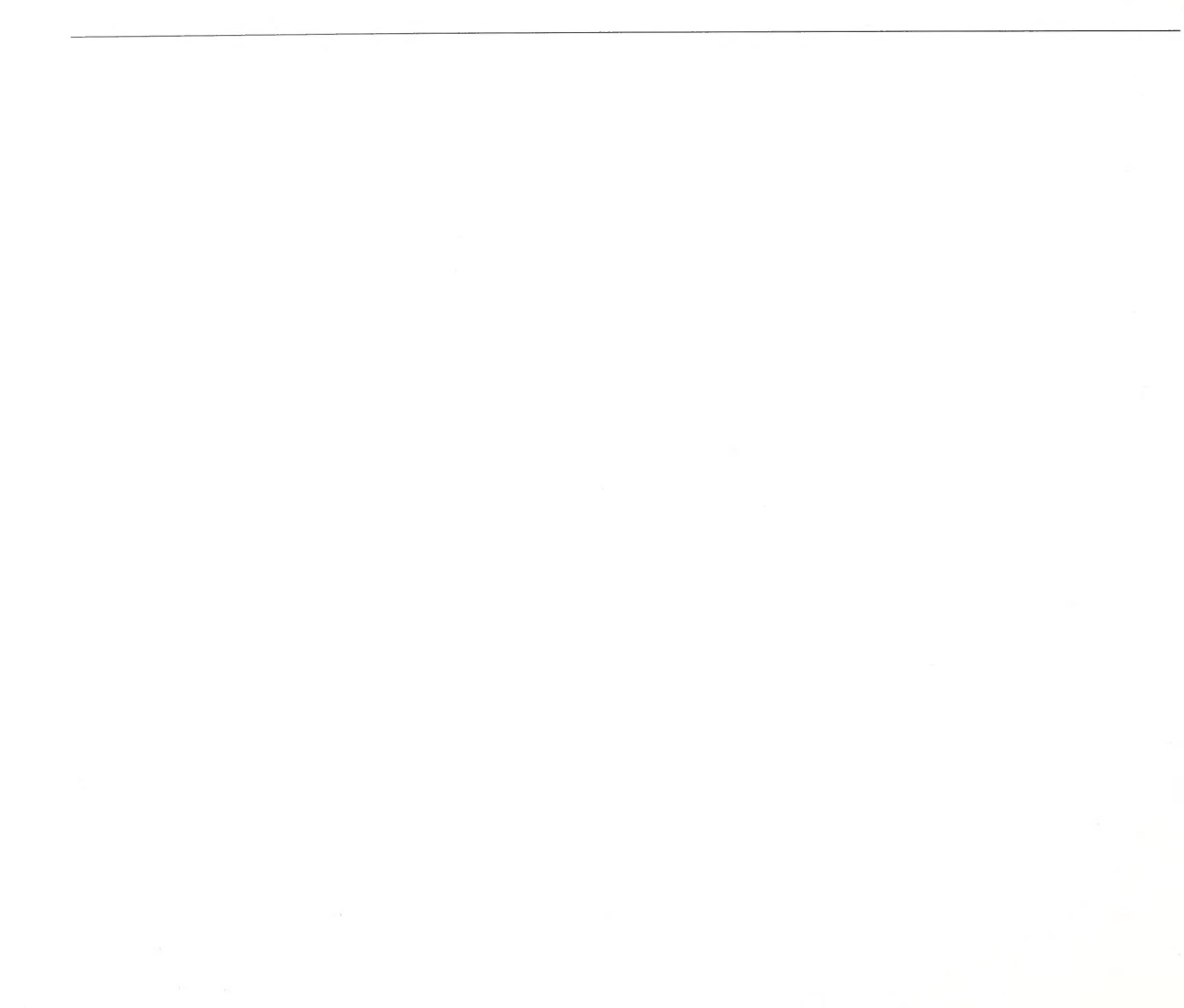
The well known Ernest Brown Collection is a composite one that represents the work of a number of photographers, including Mathers. Since Brown substituted his name on Mathers' images, much of Mathers' work until now has been incorrectly attributed to Brown. In this respect Mathers set an unfortunate precedent by stamping his name on the images of his former employees: Boorne and May.

Thanks to the entrepreneurial spirit of Ernest Brown, who purchased and retained Mathers' negative collection, the Provincial Archives of Alberta, which subsequently acquired the Brown Collection, has been able to preserve Mathers' significant contribution to our visual documentary heritage. Through a careful study and analysis of the images combined with a detailed knowledge of his life, we hope to remove Mathers from the shadow of Brown so that he can receive the recognition he deserves.

Mathers' work is nothing if not impressive. Not only did he have an eye for the interesting, the relevant and the beautiful, but he paid meticulous attention to his camera work. His subjects were always in sharp focus and his use of small apertures resulted in great depth of field. He had a knack for choosing the most pleasing light and the most appropriate angle for maximum information. In addition, his finished prints exhibit a wide tonal range and impressive resolution. In all his work shows a sophistication tempered, of course, by the character, activities and working conditions of a frontier community.

It is hoped that this catalogue and exhibition will foster a greater appreciation of the work and career of this pioneer Alberta photographer.

W. Brian Speirs
Provincial Archivist



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B.4242

*Charles W. Mathers,
Edmonton,
24 June 1905*



Charles Wesley Mathers

by Brock V. Silversides

On 16 September 1976, the City of Edmonton posthumously recognized "the outstanding services of Charles Wesley Mathers in preserving our heritage".¹ Not only was this long overdue, but it also came somewhat of a surprise, for Mathers, a photographer, was by no means a household name. Even within the historical community, his reputation was hazy at best.

Over the last decade, however, Mathers has emerged as one of Alberta's most important visual chroniclers. His twelve year career in Edmonton, although short by some standards, resulted in a cohesive, comprehensive and attractive body of work which was closely attuned to the people, industries, and current affairs of his day. As such, it may stand as the definitive reflection of the North West at the turn of the century.

Formative Years

Mathers' story originates with a group of Irish immigrants distancing themselves from the famine which ravaged Ulster province in the 1840s. Setting sail 9 June 1849 for the New World they landed in New York 15 July 1849. Amongst the group were two sisters; Rachel (1830-1913) and Mary Graham. A biography of Rachel described how:

While on the voyage across the Atlantic, she met Christopher Mathers [1824-1900], with whom a mutual friendship sprang up, and before they parted in New York an engagement of marriage was arranged, he going on to prepare a home in Canada; but he soon returned to New York, where they were married on the 14th day of September 1849.²

The couple immediately moved to Toronto:

which at the time was little more than a scattered frontier town on the margin of the virgin forest. Here they remained until February, 1855, when they moved to the Township of Kinloss, in the County of Bruce, [Ontario], where they took up a bush farm of two hundred acres.³

It was on this homestead, Concession 6, Lot 23, adjoining the village of Lucknow, that Charles Wesley Mathers was born 9 January 1868. He was the twelfth of thirteen children.

Mathers attended elementary school in Lucknow and secondary school in nearby Kincardine. He probably received his initial introduction to the art of photography from Lucknow's resident professional, Daniel Patterson. Oddly enough, there do not appear to be any family stories about these beginnings, so the extent of Patterson's influence can only be conjectured.

That part of the Northwest Territories that would later be known as Alberta had a very limited photographic history when Mathers arrived. The first images ever taken would only have been twenty years old. These were views of Vermilion, Fort Edmonton and Rocky Mountain House in 1871, and Jasper House and Athabasca Valley in 1872 produced by Charles Horetzky, a member of the party surveying the Howse and Yellowhead mountain passes for the proposed transcontinental railway.

In July 1879, T. George Anderton took his discharge from the N.W.M.P. at Fort Macleod to start a studio and became the first resident photographer in the province.

By 1883, with the construction of the Canadian Pacific Railway proceeding afoot, both itinerant and resident photographers flocked to Alberta. Calgary's first studio, the Highland Studio, with Cornelius Soule as proprietor was set up in a tent on the banks of the Bow River. The Winnipeg photographers Fred Bingham and A.B. Thom stopped off in Calgary in August 1883 and in February 1884 while Edmonton patronized an itinerant by the name of Foot in 1883.

The years 1884 and 1885 saw an influx of photographers both on account of the railway, and the Northwest Rebellion. Travellers such as William Notman Jr., O.B. Buell, Alexander Henderson, and Fred Russell focussed their cameras on Calgary, Banff and Lethbridge. More permanent businesses were also formed, such as Francis & McKinnel, the Smyth Brothers, and Begg & Hicks in Calgary.

In April 1886, another photographer, William Hanson Boorne, established himself in Calgary. Within a year, he convinced his cousin Ernest G. May to join him in a partnership working out of a small studio on McTavish Street.

Due to their emphasis on topical subject matter (such as native peoples, mountain scenery, and the Canadian Pacific Railway), and to their obvious sensitivity and artistry, the firm became tremendously popular and quickly built up an enviable reputation for excellence. Accordingly, their studio and services expanded rapidly.

Within two years of their founding, a publication described their place of work and the variety of their products:

This commodious gallery and handsome parlor, of which Messrs. W.H. Boorne and E.G. May, the proprietors, occupies a whole building on McTavish street, rooms being devoted to the taking of negatives and printing...other rooms for receiving patrons and for the display of the beautiful specimens of excellent work. Pictures taken by the most modern processes of photography, by which the features of the very young and aged are easily caught with the most surprising life-like rapidity. They make a specialty of landscapes, sceneries...buildings, interiors, machinery, architecture, etc.; also groups of societies, clubs and parties, their work being among the most perfect in the city. And such is their knowledge of posturing, grouping, light and shade, the effect of colors, the action of chemicals, etc. that they are enabled to turn out masterpieces of this most wonderful of the practical sciences.⁴

By 1891 they expanded once again with an office and photo-lithographic printing house on Egan Avenue W., and by 1892 operated a

retail "art repository and studio" in the Barber Block on Stephen (8th) Avenue. This store was:

well stocked with engravings, pictures, and art goods of all descriptions... Besides these a large variety of articles of buckskin and beadwork, manufactured by the native Indians, Indian pipes, weapons, tom-toms, etc., and a choice selection of Japanese art curios, attract the eye and loosen the purse strings of the visitor.⁵

Not only was the Calgary office busy, but Boorne decided to open up branch studios. A temporary studio in the Medical Hall in Macleod was experimented with in 1888 and found to be profitable. In 1889, they opened another in Banff and there were "others in contemplation".

In July 1891, just as the Calgary and Edmonton railway was completed, Boorne and May opened their branch studio in Edmonton. The Local News column of the Edmonton *Bulletin* reported that:

W.H. Boorne of Boorne and May, photographers, Calgary, arrived from the end of the track on Tuesday night... Mr. Boorne is taking a number of views of scenery in this vicinity to add to the immense collection of Northwest views which the firm keeps in stock. He will erect a studio on Main Street (Jasper), east of the Jasper House.⁶

Boorne never intended to handle the Edmonton work himself so in October and again in December, John H. Clarke of the Calgary studio, was sent north to take care of patrons. His first advertisement was meant to comfort Edmontonians:

We are not transients, we intend to stay with Edmonton, and ask the INTELLIGENT PUBLIC to examine our work and give us a trial... Charges Moderate.⁷

Between January and March of 1892, the firm's studio remained idle. It came out of hibernation on 12 March when the local newspaper announced:

Boorne and May, photo artists of Edmonton and Calgary, are preparing to refit their Edmonton studio on the opening of spring, and will employ a good resident artist here. They propose to add convenient dressing rooms and show rooms to the present building.⁸

The renovations were completed in short order and Boorne arrived to again open the studio for business on the 2nd of May. This time it remained open on a more or less steady basis with various assistants running its affairs for the duration of the summer.

The very same day that the Edmonton studio reopened, the home studio hired Charles Mathers. He kept a diary between this date and 29 October 1893 which, according to his wife, described his "experiences as a young man coming West arriving in Calgary for a few months - then on to Edmonton" to which she intriguingly added that his early life was "both amusing and tragic".⁹ As the whereabouts of the diary remain unknown, this information may never see the light of day. Mathers' chief role was to accompany Boorne on his various shooting expeditions as assistant and as alternate photographer. Definite proof of Mathers' participation in an 1892 trip through the Rocky Mountains to the West Coast exists in the form of a photograph of Boorne, Mathers and an unidentified third photographer in Mission, B.C.

In recognition of his obvious talent and reliability, the responsibility for the Edmonton branch studio was transferred to Mathers' shoulders in the Fall of 1892. For several months a degree of stability and a consistency of quality was brought to the branch as the season finished.

Like the year before, the Jasper Avenue studio lay dormant for several months over the winter of 1892-93, but the home studio in Calgary was undergoing serious changes. Boorne and May had obviously overextended themselves and began looking for a way to cut costs and for a quick infusion of cash. Their Edmonton branch, primarily due to uneven management, was not a money maker. Therefore, the decision was made to sell.

Edmonton

Only two months into the new year 1893, Edmontonians heard that they would, at last, have their very own resident photographer. On 27 February, the *Bulletin* announced that:

C.W. Mathers, artist for Boorne and May in their Edmonton studio for the past season, has purchased the firm's business here and will open out under his name on March 10th.¹⁰

Mathers, like all good businessmen, decided to launch his studio with a sale, "to do honour to the occasion he is going to make Cabinet Pictures for the 1st month for \$5.00 a dozen. Other pictures correspondingly cheap".¹¹

Even with this rather drastic amputation, the firm of Boorne and May continued to go downhill. The next sign of trouble came when they closed their Calgary studio on McTavish Street and moved their equipment into a small addition behind their store in the Barber Block at the beginning of March.¹²

In April, Boorne resigned as managing director of the firm at this time, being replaced by Calgary barrister E. Cave. Together they tried to keep the company afloat throughout the summer. It would also appear that, to give the company another injection of money, Boorne sold his Edmonton district views and Indian negatives to Mathers early in 1894. It was to no avail however, and soon after, Boorne and May ceased to exist, a sad end to one of western Canada's most reputable photograph studios.

It did not take long for Mathers to emerge from under Boorne's shadow and establish his own reputation. Much of the summer of 1893 was spent gathering stock views of the Edmonton region. The earliest series of photographs that can be attributed to Mathers are several shots of gold miners at work on the banks of the Saskatchewan River using "grisselies", a wooden trough with a sieve at the end that filtered out gold particles. (See plate B.5280.)

Mathers jumped at any opportunity to show off his work and, starting with the Edmonton Exhibition of 12 and 13 October 1893, he regu-

larly exhibited his photos at the major fairs in the region. A published prize list from that first exhibition included:

In specialties for purposes of exhibition but not for competition may be mentioned a most beautiful collection of photographs by C.W. Mathers, some of them tinted very well...¹³

With one favourable review behind him, Mathers started advertising for his Christmas business at the end of October. His card, inserted in the *Bulletin* all through November, read:

The best present you can give your friends or yourself is a collection of views got up in the studio of C.W. Mathers where all kinds of photographing is done in the latest style. Coloured Cabinet photos a specialty.¹⁴

At the beginning of December, he added several incentives to prospective customers:

HERE! HERE! For clubs of four Cabinet photos can be had at \$4.50 a doz. for DEC. only - and - a beautiful souvenir card of the Edmonton District can also be had for \$.25. Come and see them.¹⁵

Mathers' business started to expand in the Spring of 1894. At the end of March, it was reported that the contractors Ormsby and Folliett were erecting an addition to the studio. Its measurements were 14 X 16 feet, its cost \$800 and its intended purpose was as a dressing room.¹⁶ In August he started to offer tin-types (4 for \$.50), lantern slides, and bromide enlargements.¹⁷

Mathers, and especially his photographs, became good copy for the local newspaper in 1894. Sometimes the *Bulletin* simply kept its readers up to date on his activities:

A photo of the Edmonton Fire Brigade Band was taken by C.W. Mathers before the band started for Fort Saskatchewan on Friday morning.¹⁸

or:

Mr. Mathers has taken some excellent photographs of the prize vegetable exhibits which were arranged for the Aberdeen reception. They give a good idea of the size and variety of vegetables that can be raised here, as each species of vegetable stands out clearly by itself. Mr. Mathers has also taken photographs of the furs and animal heads hanging on the walls, also the stage and decorations.¹⁹

Other times, the editor expressed his profound fascination with Mathers' techniques, especially with the possibility of stopping motion:

The *Bulletin* has been shown several photos by C.W. Mathers, the Edmonton artist, by instantaneous process. Although the exposure was only for the 160th part of a second, every detail is as clear as in any ordinary photo. The water which is being thrown from a dish is taken as clearly as the parts of the picture that were not in motion.²⁰

The first racetrack "photo finish" in Edmonton was taken in July and confounded the locals:

C.W. Mathers, photo artist, took several instantaneous photographs on the race course on Dominion day. A proof showing eight horses coming up to the winning post is as perfect in every particular as if they had been standing still.²¹

One of Mathers' parade photographs (his first image to be published and the first to be misused) was improperly captioned by a Salvation Army editor and ignited a considerable controversy amongst Edmonton's francophone community:

The best view of Edmonton appearing in any newspaper is to be found in the last number of the "War Cry". The view is one of Jasper Avenue taken from the top of Larue and Picard's store by Mr. Mathers,

photographer. In the foreground is the procession of the St. Jean Baptiste Society headed by the Edmonton Brass Band. It is underlined "Provincial officer Read conducts a war march on the Main Street of a North Western city". The local members of the St. Jean Baptiste society are much annoyed that a photograph of their march should be used in this connection.²²

Rather than see northern Alberta through the eyes of an Ontarian, Mathers quickly attuned his eye to what was the really important subject matter in his community. This is shown by a prominent mention in the *Bulletin* in February 1894:

C.W. MATHERS, photo artist, took two views of D. Deslarlai's [sic] four dog trains on Saturday, in front of J. A. McDougall's store as they were ready to start for home. Not many years ago dog trains were the principal means of winter travel in the whole of what is now Manitoba and the Northwest Territories. In all the country south of Saskatchewan they have been replaced by the horse and the locomotive, but in the greater part of the vast region between the Saskatchewan and the Arctic ocean they always will remain the chief motive power for winter travel.²³

Mathers did not wait for business to come to him - he actively sought it out by association with those groups that had potential for patronage. An example of this can be found in November of 1894 when Mathers attended a general meeting of the Old Timer's Association. The minutes record that he made a proposal to take a group photograph and it was accepted.²⁴ In fact, Mathers decided to photograph each member separately over the winter and assemble a montage. This he displayed publicly in the Spring in the front window of J.T. Blowey's furniture store:

The group numbers 64, and includes most of the representative old timers of the place. All thing[s] considered they are not such a very hard looking crowd: but how much of their present good appearance is due to Mr. Mather's art it is not for the BULLETIN to say.²⁵

Diversification came to the Mathers studio when, in January 1895, he added "a photo-engraving plant to his photographic establishment".²⁶ That he was extremely knowledgeable in the photomechanical printing processes is attested to by an extant seven page hand-written essay on photo-engraving dated 18 September 1894 and probably intended for his assistant. It is a detailed description with step-by-step instructions for chemical baths, powder applications, acid biting, intricate knife work, along with formulations and time calculations.²⁷

For the many souvenir booklets that he would publish in the following decade, Mathers would prepare the plates himself. In this way he could be assured of the quality of the printed images.

Mathers decided at this point to compare his progress with his fellow photographers in Western Canada and sent numerous examples of his work to the Territorial Exhibition held in Regina in July of 1895. Considering that the other photographers - some with a longer history on the prairies, others with daunting reputations - were also submitting their finest work, Mathers showed that he could compete with the best. He took first prize for photos on the new "aristo" (silver collodion) paper while W.E. Wing of Calgary came in second. For the "Collection of 12 Views" Winnipeg's Steele & Co. were victorious, with Mathers awarded second place.²⁸

When his entries were returned to him, he displayed them for the people of Edmonton:

C.W. MATHERS has an exhibition in W.T. Henry & Co's show window the group of photographs which took first and second prize at the Territorial exhibition. The arrangement of the window inside displays good taste and shows the views to advantage.²⁹

Queen Victoria's Jubilee

The new year of 1896 got off to a splendid start with Mathers' marriage to Minnie Jane Magee on the 9th of January. The ceremony took place at the residence of the bride's father Thomas Magee at Beaver

Creek near the Star settlement northeast of Edmonton and was presided over by Methodist minister Rev. A. Whiteside.

The apartment above the Jasper Avenue studio was too small for a couple and thus Mathers cast about for suitable lodgings. At the beginning of February, a house on Elizabeth Street owned by James Stovel became available and Mathers signed a lease.³⁰

Mathers offered yet another new service to his patrons in June of 1896: restoration. According to his advertisement, he offered to copy:

OLD PHOTOGRAPHS. "to any size and made to look better than the original".³¹

He obviously made good on his promises for one such piece of work resulted in this unsolicited testimonial:

George W. Gairdner has shown us an enlarged photograph in a handsome frame of his late father, General Gairdner, taken by Mr. Mathers from an old likeness. Mr. Gairdner vouches for the resemblance, and the execution is all that could be desired. Mr. Mathers is to be congratulated on another piece of splendid work.³²

The Christmas offering for 1896 was rather impressive. Mathers' immodest advertisement which ran for all of December read:

MATHERS to the Front again with something new and original in Photographic Christmas Cards, far surpassing anything before attempted. In point of Cheapness, Finish and Beauty of Design, they stand second to none. Only a limited number can be made, so if you want a choice or anything made to order, call early.³³

The editor of the *Bulletin* gave a lengthy description of the variety and beauty of work in his local news column:

C.W. MATHERS has shown us samples of photographic Christmas and souvenir cards in handsome

panels. These lovely works of art contain views of the old time modes of travel, dog trains, Red river carts and birch bark canoes; of the modern stern wheel steamboats on the Saskatchewan; of Indian camps and lodges, with views of Edmonton, South Edmonton, Fort Saskatchewan and St. Albert, the latter having the historic Roman Catholic mission in the background. To these are added riverside and woodland scenes of a beauty particular to the Edmonton district. These, with a selection of views of farms we would recommend our readers to procure and send to their friends abroad to attract them to and give them an idea of the land we love and live in - Northern Alberta.³⁴

Mathers' first foray into souvenir publishing came on the heels of Edmonton's enthusiastic celebration of Queen Victoria's 60th anniversary on the throne. The city's notables spent months planning the holiday and requested that the community's only photographer do justice to the occasion. Mathers promised to assemble a booklet of views and have it printed in large quantities.

The celebration took place over a two-day period and consisted of various sporting events such as horse races, bicycle races, a mounted police race and baseball and football matches. On the second day, the entire settlement joined together for a Jasper Avenue parade, a vociferous and public expression of loyalty to the empire and "the biggest procession that ever paraded here". There must have been more participants than spectators, for the parade included all the police force in full dress, several bands, floats and wagons, the town council, members of the legislative assembly, numerous religious and ethnic societies, countless bicyclists and 1,000 school children, many in colour-coordinated outfits.

While excitement was still high, the ceremonies finished off with a pow-wow by the Alexander Indians, and were capped with a display of fireworks. The *Bulletin* summed up the day as "the best celebration that Edmonton has ever had".³⁵

After the immediate excitement died down, townspeople were eager to see Mathers' booklet. The local editor reported early in July that:

The management committee of the jubilee celebration had their photographs taken as arranged for Tuesday night. From the proofs of the parade, the album of views promises to be a splendid souvenir of Edmonton's jubilee.³⁶

Mathers sent his 16 plates to the Albertype Company of New York who printed up gravure reproductions and bound them in a small booklet. The title *Souvenir of the Queen's Diamond Jubilee Celebration at Edmonton N.W.T.* was embossed in silver on the cover. It is indeed an interesting mirror of Edmonton at that point in time: there are twelve images of the parade, two pages of local children dressed up to represent Britannia and each of the colonies, two teenagers attired to represent Queen Victoria in 1837 and 1897, and of course, the group portrait of the jubilee executive committee.

Copies sold quickly even at the relatively steep price of \$.75.

The Klondikers

Mathers contributed illustrations to two major articles in *The Nor'west Farmer* in 1897. This magazine, published in Winnipeg, was the most relevant and possibly the most read journal by the prairie population at the end of the 19th century.

In the June issue, Isaac Cowie, secretary of Edmonton's Board of Trade, wrote a short article entitled "Northern Alberta". It was a clear and concise historical and geographical treatment of the Edmonton area and commented on the scenery, soil, products, prices, weather, live stock, and farm operation dates. Although the article used but two illustrations (one urban, one rural), *The Nor'west Farmer* used an additional ten images throughout the issue. Included were two threshing scenes, one of fur traders examining furs, digging gold on the Saskatchewan River, several scenic views, a shot of the steamer "North-West" and an image of the J.B. Little brickyard in Edmonton.

The December issue contained a seven page article by the local Liberal Member of Parliament, Frank Oliver. Entitled "To the Klondike - The All Canadian Route" it was a somewhat uneven discussion

of the various routes to the Klondike. Within paragraphs he dismissed the Bering Sea and Chilkoot Pass, and for the next six pages pressed the advantages of the three Canadian routes (the Liard/Pelly, the Peace/Nelson, and the Mackenzie) - all of which oddly enough, started in Oliver's constituency.

Mathers' four illustrations included a view of Klondikers outfitting at McDougall and Secord's store, a shot of traders' boats taking off from Athabasca Landing, and two views of gold dredging machines working the Saskatchewan River at Edmonton.

While the article did not increase the number of trekkers starting off from Edmonton, Oliver's detailed description of the Mackenzie River route did orient Mathers' thoughts toward the north.

Business increased to such an extent that Mathers realized he could not possibly carry on in the old Boorne & May shack, even with a new addition. Accordingly:

The plans are being prepared for a large building to be erected by C.W. Mathers near the building at present used by him as a photographic studio. The building will be a frame, two stories high, and will be used by Mr. Mathers as a residence and studio combined.³⁷

By the Fall of 1897, he had his financing ready. The *Bulletin* warned the public that a temporary hiatus was in the offing:

The building at present occupied by C.W. Mathers...will be demolished this week in order to commence the construction of his new studio on the site at present occupied. It will be a month or more before Mr. Mathers will be able to resume business in his new and enlarged studio. Any persons, therefore, intending to have their photographs taken should do so this week.³⁸

On October 11, it was reported that the "new photo gallery is making good progress". The studio was in operation by November in time for the Christmas rush.

To backtrack somewhat, Edmonton found itself somewhat unexpectedly caught in the middle of the Yukon gold rush fever between April 1897 and May of 1898. Through vigorous advertising, the all-Canadian routes through Edmonton gained their share of adherents. In total, approximately 1,500 individual gold-seekers passed through Edmonton.

This influx was a tremendous boost for the Edmonton economy. For their journeys, the Klondikers needed food supplies (a two-year supply was recommended), winter clothes, sleighs or lumber for boats, tools and utensils, firearms, snowshoes, pack horses and husky dogs. Local businessmen were happy to provide all these items.

For many young men (and almost all were men), this was their first big adventure in life and, in their vanity, they wanted a record of themselves in the frontier environment with their dog sleds, in their buffalo coats and new beards, cradling firearms. Although optimistic, no one underestimated the dangers involved in the arduous trek, and for many, there was a concern to have taken what could easily have been their last photograph.

Due to the fact that he was the only photographer operating at the time, Mathers received all the patronage that he could possibly hope for. His successor, Ernest Brown, calculated that Mathers produced 220 images of the trekkers.³⁹

One marketing hook that served to get Mathers' name known far and wide was his offer to send any view to any place in the world:

Views of Edmonton - a great variety, particularly pertaining to Klondyke. Klondyke outfits photographed 8 by 10 inches and sent to any address for \$.65 each per lots of one dozen each.⁴⁰

This was a service much used by the trekkers. For instance, one photo entitled "Outfitting for Klondyke at H.B.Co's Store Edmonton 1898" was sent to addresses in Ontario, California, Michigan and Illinois.⁴¹ Another example, "The Glen Campbell Party" had six full pages of addresses in Mathers' day book including Montreal, Manitoba and Ireland. Mailing destinations for other shots include Georgetown, Galt, and Waterloo in Ontario, Prince Edward Island, New Jersey,

Ohio, Missouri, Pennsylvania, Brooklyn, and several locations in California such as Los Angeles, Fresno, Pasadena and San Jose. Prints were also sent overseas to England, Scotland, and Australia.

Mathers' first internationally published photographs appeared at this time, and seemingly without any effort on his part:

BLACK & WHITE, a leading illustrated weekly, of London, Eng., had excellent reproductions of Mather's photos showing Mrs. Garner, of the Fresno party starting for the Yukon, and flat boats leaving Athabasca Landing on the Mackenzie route. H.F. Greenwood, of Edmonton, sent the photos.⁴²

In what was becoming an established tradition, Mathers assembled another special Christmas item for 1897. And again the *Bulletin* described its cross-section of views in highly favourable terms:

C.W. MATHERS has just received his souvenir album of the Edmonton district, consisting of sixteen pages of photo-gravures, reproduced from photographs taken by Mr. Mathers of scenes in and around the town. There are in all twenty one views, showing Edmonton in the distance, gold dredges and grizzleys at work on the river here, pack horses starting for the Klondike, the first lady to leave for the gold fields via Edmonton, supplies at the Landing and boats leaving for the far north, Edmonton in '97 and as it was 30 years ago according to an old painting, Indian teepees [sic] and ponies, Alexander's band of braves in "tea dance" attire, the original red river cart, Indians in fancy dress and agricultural and many other scenes. Altogether, the booklet which is gotten up in neat and first class style, is a most artistic and interesting souvenir.⁴³

On 10 February 1898, Mathers was responsible for a landmark in the history of the Edmonton newspaper industry. In the *Bulletin* that day, the first half-tone reproduction of a photograph was published, on the occasion of the opening of McDougall and Secord's new store on 23 April 1898. It was the image of packhorses in the yard being

readied for a trek (the same image had been used, as previously mentioned, in the December issue of *The Nor'West Farmer*).

While provisions and full outfits could only be obtained in Edmonton, Athabasca Landing was the real jumping off point for the Yukon. The Landing was a Hudson's Bay Co. and N.W.M.P. post situated at a bend of the Athabasca River, one hundred miles north of Edmonton. It was reached by an overland trail known as "The Long Portage" because this was the connecting link between two of Canada's great river systems, the Saskatchewan and the Athabasca/Mackenzie waterway.

The spring of 1898 saw the trail and "The Landing" abuzz with activity. In April, Mathers accompanied the third and largest influx of Klondikers to Athabasca Landing. A tent city sprang up and the rough and ready population peaked at approximately 1,000.

A correspondent for the *Bulletin* also tagged along, and described the vibrant settlement:

A row of shacks southeast of the H.B. fort enjoys the distinction of being the first thing in the village to resemble a street and it bears the title of Bohemian Row. Every shade of opinion, on topics ranging from gold mining down to the qualities of pain killer cordial, is here nightly discussed. Ten different languages are spoken among the tenants of this row, and they boast among their number an artist, two miners, three carpenters, one actor, an ex-policeman from Boston, one reformed temperance lecturer, an Englishman who plays the banjo very well, one boat builder, one butcher, two old men occupation unknown destination Peel River, and seventeen dogs of every species known to science. To reside in Bohemian Row is considered an honour...⁴⁴

Fuelled by gold excitement and impatient for the river ice to break up, the temporary residents indulged in two months of high intensity living. One Klondiker, George Mitchell, remembered that:

The days at Athabasca Landing were brilliant, extremely cold, and full of activity. The nights were

equally brilliant but vastly more lurid. Between night and day I don't think I ever got more than three hours' sleep; we were on for poker, fan-tan, or any legitimate gamble...There were mysterious little camps out in the bush where very decent fellows were lured by free rum, high gambling, or very attractive dancing...⁴⁵

Mathers must have found the atmosphere stimulating but is unlikely to have joined in as he was both married and temperate. Thus, his record of Athabasca Landing consists only of general views of the town along with individual shots of stores and other buildings, numerous images of boat building and packing of supplies, as well as views of the laid up Hudson's Bay Company steamer "Athabasca". On April 22, the river ice broke, and the community quickly dissipated downstream. Mathers returned to Edmonton.

By May 1898, the Klondike rush was over.

The feeling was still strong enough though, that the Edmonton town council felt that the utilization of some of Mathers' photographs would be good public relations. When they met on 12 July, they agreed to pay several accounts, among them views by Mathers for a total of \$6.50. The method of diffusion was both novel and interesting:

The town council have presented the Cosgrave Concert Company with half a dozen stereopticon [lantern] slides of Klondike parties and other local views, which the company will use in their lime light exhibitions.⁴⁶

In July Mathers decided to head south for the first time in five years:

C.W. MATHERS, photographer, leaves to-day on a trip down the line taking a large tent adapted for a photographic studio. He will visit all towns along the C. & E. remaining away a month or more.⁴⁷

He returned home on 11 August. Unfortunately there are very few remaining images from this trip.

Mathers did not produce anything special for the 1898 Christmas season. His advertisements offer only cards, the *Souvenir of Edmonton* and *Diamond Jubilee Souvenir*, all from 1897. His attention may have been taken up by the illness of his father. The Mathers returned to Lucknow in late December for a final visit, and were with Christopher Mathers when he died in January 1900.

Edmonton's memorable event for 1899 was the flooding of the North Saskatchewan River in August and September. Due to a series of heavy rains, the river rose to its highest recorded level, completely inundating the low lying flats (such as Rosedale and Walterdale) and destroying many of the businesses located there.

One of his flood shots was used as a calendar for Graydon's drug store. Although Graydon may have had questionable judgement in cold remedies "chest protectors - chamois and felt-lined, we are willing to ruin our cough medicine trade by selling everybody a chest protector!", his taste in photographs was second to none:

G. H. Graydon's calendar for 1900 is a view by Mathers of the river nearly at its height of last season. The view is taken from near Mr. Durdle's house and shows only the roof of the house out of water. The Island of drift wood which hung so long on the south pier of the bridge also shows up well. The calendar is not only beautiful, but of the greatest local historic interest.⁴⁸

Mathers became a regular contributor of photographs to *The Nor'West Farmer* in 1899. His images appeared in three different issues that year and were quite unconnected with any article. On 20 March one of his shots of a dog train with a cariole was featured (p. 198), on 5 October his scenic view of cattle watering on the Saskatchewan entitled "A Hot Summer Day near Fort Saskatchewan, Alberta" (p. 711) appeared close to his shot of an artistically arranged pile of award-winning vegetables (p. 709), and finally the 6 November issue featured a landscape shot of a bend in the Fort Trail as it approached Fort Saskatchewan (p. 815).

Mathers achieved a degree of financial stability in 1900. In April he purchased a house on Elizabeth Avenue (now 102nd) to which the Mathers moved in May. The studio which had had complete sections

reconstructed in 1897 was found to still be inadequate and Mathers accordingly had plans drawn up for a totally new facility:

The building will be 25 X 50 feet, built of brick, with plate glass front. The first floor will be divided by a partition, one compartment of which, together with the upper floor, will be occupied by Mr. Mathers as a studio. The upper story will be arranged into the apartments necessary to a photographic establishment and lighted by means of skylights, while the lower floor will be used as reception room and display room. Mr. Mathers also intends putting in a complete stock of kodaks, hand cameras and amateurs' supplies.⁴⁹

Minus the brick, this building was to stand until 1912 when Ernest Brown demolished it to make way for the huge Brown Block. (see plate B.10482, page 25).

The highlight of 1900 for Edmontonians was the opening of their traffic bridge which took place 4 April 1900. A small ceremony was held with bands, examples of native dancing, and a humorous christening of the "last rivet" clinched by Edmonton old-timer Donald Ross. Knowing this was a historical moment, "Kodaks were out in full force and the scene was freely snap-shotted".⁵⁰ Mathers, of course, was present and recorded the crowd, the ceremony, as well as views of the new structure.

A glowing recommendation of Mathers' work in 1900 appeared as an entry in the *Edmonton Mercantile Review*. This described, and commented on, most of the city's major businesses and was published as a supplement to the *Bulletin* on 3 August.

It started with a few general statements about the business of photography:

No branch or business has been more rapidly and scientifically developed than that of the photographer. It has called to its cause the most skilled and careful inventions of art. The result is lightning work, perfect results and the expenditure by the people of \$75,000,000 annually for photographic work.

The entry then went on to address Mathers:

Prominent among those who have given careful study to the work and provided the most modern appliances to further their success with the most satisfactory results, is the efficient artist who forms the subject of this sketch. Mr. C.W. Mathers' work speaks for his ability in the highest terms of praise, while his prices for the finest work are the lowest. This gentleman received the first prize for portraits at the Territorial Exhibition at Regina in 1898, also first and second prizes the same year at Winnipeg. Mr. Mathers' makes a special feature of outside work - such as buildings, scenery etc. and has a large selection of beautiful views on exhibition at this studio. Our readers when they visit this studio will see an elegant display of fine work, which the popular artist is turning out every day, and meet an agreeable and pleasant gentleman who can do you the best of work. In conclusion, we will state that it will be to the advantage of our numerous readers to patronize this studio, as Mr. Mathers is an artist and a gentleman in the strongest sense of the term.⁵¹

The Northern Trip

Even though the excitement of the Klondike era had faded, Edmonton was still constantly reminded of the north through its premiere industry, the fur trade. Several times a year, trading parties arrived in Edmonton after long and gruelling journeys to deposit huge quantities of fur bales with local firms like Secord & McDougall or Revillon Freres. The *Bulletin* would announce their arrival, report the relevant statistics, and usually do an interview with one or more traders.

Mathers avidly devoured these accounts and started to consider the possibility of accompanying one of the parties. In particular, he was interested in the trips of William H. Connor, an independent trader who operated posts at Fort Good Hope, Peel River, and Fort Smith.

It was, in all likelihood, Connor's three 1900 trips that hooked Mathers on a northern journey of his own. After wintering in the Arctic, Connor returned to Edmonton in April, a distance of 1,700 miles, not only with furs and stories, but with three Slavey Indians:

They are the first Slaveys who ever visited Edmonton, and the wonders of civilization are a revelation to them...Their ideas of the whiteman's mode of living as they see it here is highly edifying. They have an idea that all the stores along the street, being so close together, are all one house and they marvel at all the white people living in one house and under one roof "altogether" as they express it "just like the ducks". One of them ventured the opinion that "there were not as many mosquitos at his home as there are white people here".⁵²

Connor returned to Fort Good Hope for the summer and accumulated trading goods. Again he started for Edmonton 24 August, arriving before Christmas. The *Bulletin* described each of these trips in detail; the day-by-day hardships, the various means of travel, and the news from the settlements (a good catch of fish in the Northern Lakes that year, a dysentery epidemic amongst the Indians of the Mackenzie Valley, etc).

Mathers could not have chosen a better opportunity to tag along with Connor. That spring (1901) Connor was transporting parts of a new river steamer up north to be assembled and used to ply between Fort Smith and Fort MacPherson.

The *Bulletin* announced their impending departure on 22 March:

C.W. Mathers, photographer, leaves with Wm. Connors, at open water, for the far north. Mr. Mathers will be absent until October, taking photographs of scenes along the Athabasca and at other northern points.⁵³

Almost a month later, 18 April, they departed.

An in-depth account (authored by Mathers himself) of the ground breaking journey was published in the 21 December 1903 issue of *The Farmer's Advocate*. In addition, an unedited manuscript version is held by the Provincial Archives of Alberta. It is more than just a daily account - it records Mathers' thoughts and impressions of various scenes and events and, even though it was written two years after the event, captures much of the excitement and wonder that he experienced.

For the first segment of the trip, Mathers was on familiar ground. "The Hundred Miles" or the overland trail to Athabasca Landing took four to five days. Even though it had been surveyed and taken over by the Northwest Territorial Government in 1898, it was still a rough trail. Mathers commented that:

The trail is not the best at any time and (to me) when I travelled over it...it was decidedly bad. As there is no Pulman [sic] accommodation to Athabasca Landing I was permitted to occupy the hurricane deck of a freight wagon, a luxury I indulged in when the conditions...would allow; which was not often. At the other times I found the walking good.⁵⁴

While not as busy as in 1898, Athabasca Landing was still an active settlement, preparing for the ice breakup and the departure of the various fur trading outfits.

Shortly after their arrival, Mathers and Connor struck out in the Athabasca current. Mathers set the scene for his readers:

A few days after I found myself afloat amongst a miscellaneous collection of bags, boxes, bales and barrels, in fact everything that goes to make up a furtraders outfit, bound for the far North. For the benefit of those who have never seen a trader's outfit, let me describe this particular one that I journeyed with for the first seven hundred miles of my trip.

In the first place the scows, numbered four, all after the same pattern. They were about fifty feet long, twelve feet wide and about four feet deep. The crew for each boat consisted of seven Indians, one of

whom acted as guide or steersman and handled the ponderous "sweep", one as bowsman and the five others as oarsmen, whose duty it was to pack the goods across the portages.

Each scow carried about 180 pieces, each piece representing about 100 lbs on an average. All the goods for the North are packed in hundred pound pieces, so that it may be the more easily handled on the portages.

The first thing in the boat was a tier or two of bags of flour extending from bow to stern. Then came sides of bacon, sacks of rice, bales of goods, caddies of tobacco, bags of shot and bags of balls, boxes of rifles, boxes of raisins, crates of hardware, pails of candies, stove, medicine chests, kegs of powder, bales of twine for net making, blankets, ready made clothing, dress goods, tea etc; all piled in without much order. The only care exercised is to see that the boat rides level.⁵⁵

On they drifted, stopping only at night when they would tie the boats to a tree, prepare a dinner of bacon, beans, bannock and tea, watch their native guides dance around the fire, and fall asleep under the stars.

The first landmark they passed was Pelican Rapids where Mathers made an interesting observation about an uncapped natural gas strike:

A hundred and twenty miles from the Landing we passed through the Pelican Rapids and saw the place where the government had sunk a shaft in the hope of striking oil but had struck gas instead. The gas was escaping in great quantities with such a force so that one could hear it for almost a mile. It was on fire then...with a flame jumping 25 or 30 feet into the air.⁵⁶

Another hundred and forty-five miles brought the party to the Grand Rapids, the most dangerous rapids on the Athabasca River. At this

point, the river was split in two by an island - the left (main) channel was literally impassable for the rock outcroppings, while the right channel could be negotiated by boats only if empty. Thus all the cargo had to be removed from the scows and packed over the length of the island.

This operation brought Mathers face to face with the superhuman endurance of the native guides:

The packing of the goods across this portage was really the first work I saw the Indians do and the loads they carried were truly astonishing. They have a strap about eight feet long which they use for packing purposes. The two ends of the strap are tied to the articles to be transported. It is then raised well up onto his shoulders with the broad centre part of the strap resting across the upper part of his forehead. They carried loads all the way from 100 to 200 lbs and on the shorter portages much more than that. For example I saw one of them packing an ordinary No. 8 Cook Stove and another small skinny [sic] individual walking off with a barrel of sugar. The "run" through the rest of the rapids was most exciting and delightful; sometimes rushing along at fifteen miles an hour, sweeping around bends, shooting little falls, riding over heavy swells where everything creaked and rattled as the scow plunged and tossed in the heavy waves.⁵⁷

This was the start of eighty miles of intermittent rapids. One incident, during a rare period of calm water, impressed itself upon Mathers and, in his account, he showed his powers of observation and his artistic eye:

Just before the last two rapids were "run" I saw one of the finest sights of my whole trip. As we drifted around one of the many bends two moose were sighted almost a mile away. Instantly everybody was alert. The only two rifles in the boat were made ready and amid a deathly silence save for the swish of the "sweep" we were guided nearer to shore and still

nearer to the unsuspecting moose. We drifted on...every minute bringing us nearer and still nearer while the moose all unconscious of our proximity walked leisurely around the shore, cropping the tufts of grass...one slowly walks up the cut bank onto a small projection and there stands looking at his companion in the waters edge.

They are now both broadside to us facing each other about 100 yards away when crack goes the rifles. I expected to see the death struggle of one or both or else to see a fine exhibition of moose speed, but...I did not see either. They simply turned their heads and looked at us. That was the last touch of the magnificent picture. How my eyes drank in the sight. The two monarchs of the forest standing as if carved in marble; the towering banks clothed in green luxuriance to the very summit; the gravelly beach; the rushing river; the sun glowing and glinting in mellow radiance on the great clouds of foliage undisturbed by the slightest breath: all these together made a scene rarely surpassed in the great picture galleries of nature.⁵⁸

As the final set of rapids passed behind them, the party drifted into Fort McMurray at the junction of the Clearwater River. The first leg of the trip was over and the boat hands were paid off. Upon striking camp, Mathers' ever curious senses noticed that:

There is every indication of immense tar deposits here. The odor of tar is quite noticeable as one drifts down the river. The mud of the cut bank is quite dark and smells strong of tar and will burn with a little coaxing.⁵⁹

From Fort McMurray, the party continued down the Athabasca River, drifting leisurely for two hundred miles until the river emptied into the western end of Lake Athabasca. A further twelve miles along the shoreline and they arrived at the Hudson's Bay post Fort Chipewyan. A large series of photographs were taken by Mathers including views of the settlement, and images of typical activities such as feeding the husky dogs.

From Fort Chipewyan, the party was towed by steamer up the Slave River, past the junction with the Peace River and up to Smith's Landing. From here there were two ways to reach the Fort Smith trading post: a sixteen mile overland portage by oxen and red river carts, or else twenty-five miles along a rough winding section of the Slave River punctuated by four unavoidable portages. The Mathers crew chose to go the scenic route, downriver. It took six days and resulted in some of the most spectacular images of the entire journey.

Of particular interest are three series: one of the unloading and loading of supplies on the boats, one of the crew hauling the scows over the portage on rolling logs with dust flying, and one group of images showing the boats shooting the lesser (though still formidable) rapids, frozen in the midst of huge splashes.

Mathers wrote that the Smith Rapids were:

simply magnificent, but the main part of the river which is almost two miles wide is altogether too dangerous for a boat to go down. The boats are therefore run through the numerous small channels found on the East side of the main stream. The "run" to the point where we had to make the first portage was very exciting. Some places there was no more than room for the boats. The overhanging boughs almost touched our heads as we raced along, switching around bends and jumping little waterfalls. The guides were all "qui vive" keeping their boats in the right course and avoiding the rocks that threaten to block up the channel entirely.⁶⁰

At Fort Smith, the party crossed the 60th parallel and entered what is now the Northwest Territories. From Fort Smith, Mathers took passage on the boats of the fur trading firm of Hislop & Nagle, continuing as far as the southern shore of Great Slave Lake. Located here was another Hudson's Bay trading post Fort Resolution, only fifty miles across the lake from Yellowknife. His timing was impeccable, for more exotic subject matter appeared at his doorstep:

I saw the "Dog Rib" and "Yellow Knife" Indians coming in off the lake with their winter catch of fur.

When they came within sight of the fort the first thing they do is salute by firing off their rifles. They keep up quite a fusillade until they get quite close to shore. After they land and get up their skin lodges their next move is to visit the trading post and get what is called their "arrival". It usually consists of a small quantity of such articles as flour, tea, raisins, sugar, etc.

The next day he returns and talks about his fur and the price, the scarcity of game, his dogs, and how many miles they can travel in a day.

There is little else you can talk to them about and even that has to be done through an interpreter. Three or four days are taken up in this way as if he were reluctant to part with his much prized peltries. To him this is the one event of the year. Finally the pack is brought in and thrown on the floor. The trader very deliberately opens and sorts the fur. He may have a few red fox, one cross fox, four or five beaver, one or two musk or a black bear or two, several rats, half a dozen martin, a fisher, and an otter or two, probably a white fox or a blue one, three or four skunks and a wolverine or two. After the sorting and counting is done, the trader hands the Indian two pieces of paper. On one is marked the value of the fur and on the other the amount of his "gratuity". It seems a very absurd mode of trading. I give you so much for your fur and so much for nothing. (See plate B.779.)⁶¹

It would appear that Mathers spent several days at Fort Resolution photographing the small settlement and, in particular gathering numerous images of the Indian visitors in their teepees.

From this point on, Mathers' journey proceeded on the Hudson's Bay Company steamer, the "Wrigley", under the command of Captain J.W. Mills. At the extreme northwest shore of Great Slave Lake, they finally met the head of the Mackenzie River which Mathers described as "an immense stream, one thousand miles long and...two to three miles wide".⁶²

The "Wrigley" made its scheduled stops at Hay River, Fort Providence ("where I saw a fine crop of barley growing") and Fort Simpson at the junction of the Laird River, which in 1901 was the chief post for the whole northern region. Mathers commented somewhat disbelievingly:

There I saw several things that surprised me considerably. The first surprise was to see an electric light plant used for lighting up the fort in the long days of winter. The next was to see all kinds of garden truck growing and doing just as well as any you would see in Edmonton, even though this point is 1,200 miles North, a fact which I think should dispel the idea that some people have that even Edmonton is too far North for successful farming. Even as far as the Arctic circle the missionaries and attachies [sic] of the H.B.Co. grow their own potatoes.⁶³

The journey continued down the Mackenzie to Fort Norman and Fort Good Hope on the Arctic Circle. A few miles before the latter, Mathers recalled some breathtaking scenery:

The banks of the Mackenzie for its entire length are densely wooded with spruce and willow. Some of the Spruce would square 8 inches for 75 feet..Where the fire had destroyed the timber the Royal Golden Red fireweed and raspberries grow in profusion.

But in the whole North, I venture to say, that to any lover of the marvellous in nature there is no spot so interesting as the "Ramparts". Two great stretches of perpendicular sand stone rock 180 to 300 feet high bound the river on either side. There by forcing the river into the channel of only one third its usual width; yet there is no quickening of the current, which is explained by the fact that the river here is 360 feet deep. Halfway down this rocky gorge the river bends almost at right angles which gave me the impression as we floated down that we were up against the end of the river; nothing to be seen but an immense wall of rock surrounding a pool of water.⁶⁴

Two hundred and fifty uninterrupted miles later, Mathers hit the delta of the Mackenzie which forked off into innumerable channels. By this point, his perception of time and daily cycles was coming into question:

The days have been growing steadily longer and longer until now they become as one. For almost the whole journey down the Mackenzie the night was so bright that we could not see the stars.⁶⁵

The most northerly Hudson's Bay Company post, Fort MacPherson, lay forty miles up the Peel River which emptied into the Mackenzie and this was the terminus for the Mathers party. The steamer arrived on 15 July 1901. Again, his timing was perfect as a group of Inuit arrived almost immediately to engage in trade. Although familiar with Indians, Mathers had never seen an Inuit and was clearly fascinated:

Three of them in their little skin boats (kayaks) came to see us. Their double paddles flitting from side to side as they apparently skipped over the water. When they came aboard we all had to shake hands (a ceremony I would sooner have dispensed with, but for courtesy's sake I indulged in it). They were fine greasy, jolly coons: all dressed in fur trimmed with wolverine skin. They wore their Labrits, great stone buttons in their lips by way of ornament.

The Esquimaux are a perfectly uncivilized tribe living on meat entirely. I saw them eating the raw tallow you find in the deer and eating dried meat by putting one end in their mouth and cutting off the bite by a murderous looking knife held in the other hand. The old mens teeth were all worn down to the gums in consequence of so much meat diet. There could be a great lot written about their mode of life...⁶⁶

At least ten images of the Inuit were produced including a series of the three in their kayaks (see plate B.9955), and another of Connor trading with one of the tribe.

Mathers was exhilarated at the fort. He commented that "though 2,000 miles north of Edmonton we stood in grass 4 feet high and

pulled wild rhubarb in blossom".⁶⁷ He still could not get over the reversal of night and day. Through the voice of a *Bulletin* reporter he later commented that:

While there (Fort MacPherson) it was perpetual daylight. The nights being a little cooler the native inhabitants worked all night and slept all day. On landing from the steamer it was three o'clock in the afternoon but they found the Eskimo at breakfast.⁶⁸

Ever the observant photographer, Mathers procured one of his most noteworthy images: "the night we left was the only night I got a good view of the 'Midnight Sun', being cloudy every night that I was at the Fort."⁶⁹

At last it was time to turn back. Falling into a somewhat glum mood, Mathers had little to relate about the anti-climactic return trip. The only sight that received a full description was the "long and tedious" journey back up the Athabasca River from Fort McMurray. He could not help but be impressed with the process of "tracking" up to Athabasca Landing:

There are six or seven Indians and half breeds pulling each boat. Talk about hard work, but of all the work I have ever seen men do "tracking" beats it. Sometimes they are away up scrambling along the high cut bank and the next minute they are down on the shore walking ankle or waist deep in water or wallowing through the mud. They ford streams and scramble over timber slides and land slides, no place being too difficult to get through. They stop for fifteen minutes every hour for a rest and smoke. They eat four dinners of pork, beans and bannock every day.

It took us three weeks to make Athabasca Landing (see plate B.2964).⁷⁰

A large series of views of the trackers taken from the shoreline completed Mathers' picture taking activities.

The local newspaper proudly trumpeted Mathers' return at the beginning of September:

C.W. Mathers, photographer, returned from the far north Wednesday. Mr. Mathers left Edmonton this spring to go down the Athabasca and Mackenzie rivers and, if possible into the Eskimo country, for the purpose of securing photographs of the scenery and inhabitants of the country. His trip was entirely successful as he succeeded in getting some three hundred miles inside the Arctic Circle and spent two days among the Eskimo at their village at Fort MacPherson, Peel River...Mr. Mathers secured some 200 large views which he is now developing and out of which he expects to have at least 100 good plates of northern scenes. In addition to his photographs he secured a particularly fine collection of Indian and Eskimo curiosities...⁷¹

Ten days later the *Bulletin* published an in-depth description of that collection of "curios, the actual work of the natives". Included were knives and other utensils, gimblets, bows, arrows, spears, harpoons, fish hooks and nets, pipes, buttons, earrings and personal adornments, drums, carved ivory animals, boots, gloves, baskets, firebags, belts, and even a sack of moose pemmican.⁷² He also collected samples of rocks, birch bark (during the trip he sent a letter to his wife on a piece of bark) and flowers.

A tremendous interest was aroused in the city. The *Bulletin* kept Edmontonians up-to-date on the progress of Mathers' processing.

C.W. Mathers, photographer, has now finished a number of the plates taken by him on his trip to the Arctic circle...those at present on exhibition are photographs of the Eskimo taken at Fort MacPherson, the most northerly post of the Hudson's Bay company. The views impart a better idea of the Huskies and their odd costumes than would be conveyed by any written description. They show the skin lodges of

the Eskimo, the summer substitute for the ice igloo, and the natives in their reindeer skin clothes. This dress, made with the fur turned in, does not look unlike the sheepskin [sacque] of the Galician. The photographs are very large and exceedingly well taken.⁷³

It was claimed at the time that Mathers was the first professional photographer to produce images of the northern route, and this may be true. Several persons had taken shots along both the Athabasca

Mathers prepared two special albums for the Christmas 1901 season. As usual, one consisted of his newer local scenes while the other, not surprisingly, showed off his views from the northern trip.

The albums will be uniform in size and will contain twenty pages of views each. The first will be composed of photos taken by Mr. Mathers during his trip down the Mackenzie. The views of the second will be of a local nature, comprising pictures of buildings in Strathcona, and Edmonton and several farm scenes.⁷⁴

*An assortment
of publications
issued by
C.W. Mathers*



and Mackenzie rivers prior to 1901 (i.e. Caspar Witney for *Harper's Magazine*, anthropologist Frank Russell of the University of Iowa, Mr. McFarland, Hudson Bay Co. factor at Smith Portage, Robert Bell of the Geological Survey of Canada) but Mathers was indeed the first person who made his living solely from photography to operate in the area. And his body of work was undoubtedly the most systematic and probing look at the native and fur trading cultures existing in 1901.

The two were ready by December 10th with each image accompanied by a two sentence identifying caption. Even though *The Far North* was more exotic, *A Souvenir From Edmonton* received the most attention in the press:

C.W. Mathers has published a very creditable photographic souvenir of the Edmonton district. The

souvenir contains twenty pages of views of Edmonton and scenes from the adjacent country. View are also given of the Strathcona Public School, the Brackman-Ker Co's mill and of Fort Saskatchewan. The front cover of the souvenir has a photo engraving of a miner working a grizzly and by way of introduction is a page write-up of the town.⁷⁵

Sensing the importance of his northern images for a wider audience, Mathers submitted portfolios to many of the major newspapers and periodicals throughout North America. He was not disappointed - in August 1902, the *Bulletin* informed Edmontonians that:

Sports Afield an illustrated Chicago Monthly of sport and travel for August has a full page view of the rapids of Great Slave river reproduced from a photo by C.W. Mathers, Edmonton, taken during his northern trip of last year. The magazine makes special mention of the view under the heading "An Unusually Fine Photograph".

The article went on to say that:

Mr. Mathers is informed in a letter from Ottawa that selections from his northern views will appear in *Leslie's Magazine* for November and December, in the *Century* for January and February, and in *Appleton's* before Christmas. The letter says; "The publishers consider your work the finest in the north they have ever seen."⁷⁶

The only book of note to use Mathers' photographs while he still resided in Edmonton was Agnes C. Laut's *Pathfinders of the West* (Toronto: William Briggs, 1904). Its theme was the history of the exploration of western North America. It was a highly controversial work at the time - Laut attributed the discovery of the Mississippi basin to Radisson and Groseillers rather than Marquette and LaSalle - and as such was widely read.

An Edmonton reviewer noted the additional hook: "a degree of local interest is aroused by the reproduction of several photos taken by Mr.

C.W. Mathers during his trip down the McKenzie waterway".⁷⁷ Of the sixty-one illustrations, nine can be attributed to Mathers including the famous "Midnight Sun" which is the only one to carry his name. In addition there are four illustrations, watercolour paintings by Howard Giles (dated 1903) that were copied from Mathers' photographs.

Mathers transferred many of his northern images to the lantern slide format and assembled a lecture. His talks were much in demand around Edmonton, and eventually his reputation as public speaker spread beyond the city limits. In February 1902, the *Bulletin* reported that:

C.W. Mathers visited Ponoka on Wednesday evening where he delivered a lecture on "From Edmonton to the Land of the Midnight Sun" founded on his experiences of last summer.⁷⁸

A Decade Passes

Even after the turn of the century, Mathers' everyday activities, though no longer as wondrous to the more sophisticated Edmontonians, were still considered interesting enough to garner news stories. It could be a studio session:

A number of crack shots of the Edmonton Rifle Association assembled at Mathers' photo gallery on Thursday and were photographed with their trophies displayed.⁷⁹

It could be outside the studio:

A good exhibition of house moving was seen in town on Tuesday morning when a house belonging to W. Humberstone was brought up McCauley's Hill from the river and taken east of Jasper Avenue...Twelve horses were required to handle it, making good time. It has been located on the top of the bank and was let down the steep declivity on skids, steadied with a

heavy rope. C.W. Mathers took a photo of the house as it was being launched on the ice.⁸⁰

or even outside the town:

C. Mathers, photographer of Edmonton, accompanied by Mr. Brown of the Massey-Harris Co., made a trip through here [Horse Hills] last week, taking photos of Massey-Harris binders at work in the fields, to be used as illustrations in the *Massey-Harris Illustrated*.⁸¹

Mathers' Christmas offering for 1902 was, like the year before, a booklet of reproductions of his photographs from the northern trip. This time, however, the plates were much larger measuring 23.5 cm. (9 1/4 in.) x 28.5 cm (11 1/4 in.). It contained twenty-eight views and sold for \$1.50, which according to the photographer made it "a nice present for any person, and an education for all who invest".⁸² As usual, a copy was shipped off to the *Bulletin*, which, accordingly, reviewed it for the public:

THE FAR NORTH is the title of a series of plate reproductions of photos taken by C.W. Mathers during his trip down the Mackenzie last year. They include photos of Equimaux and Indians, of Hudson's Bay steamers, Indian canoes...of lake, river and rapid, of the most northerly buildings inhabited by white men and strongest of all of the sun at midnight. The collection is invaluable as a curiosity as well as a work of art. The scenes and people shown were never photo'd before by a competent artist, which Mr. Mathers undoubtedly is.⁸³

Mathers' next professional milestones were journalistic endeavors and give an indication how widely-spread his name was becoming. On 24 January 1903 the *Manitoba Free Press* devoted a separate section of that day's issue to "Edmonton: A Metropolis of the Future". Its examination of the land, the climate, the livestock, and selected businesses of importance were illustrated with nine half-tones of Mathers' views. These included a scenic town shot, views of various buildings, a portrait of the mayor, the shot of washing gold with a grissely, Donald Ross' vegetables, and two shots of coal mines.

A brief description of the studio was even included amongst the important businesses:

Mathers' Photographic Studio Visitors to the town of Edmonton should make it a point to call at the photographic studio of Mr. C.W. Mathers, as it is certainly one of the chief points of interest in the town.

After mentioning the northern views, the profile continued:

He has also hundreds of interesting views, including some of the best scenery of the district, Indian scenes, farm life, etc. Those who cannot afford to take a trip to Edmonton should send for some of these views and souvenirs. Mr. Mather [sic] is an expert at his profession.⁸⁴

In March, the Toronto-based *Saturday Globe* published Mathers' "Midnight Sun" image which accompanied a first page article entitled "The Yukon - Then and Now".

In June 1903, to celebrate the tenth anniversary of a local business, the *Bulletin* sent out a reporter to talk with Mathers at his studio. A lengthy and in-depth business profile of the Mathers Art Gallery and its proprietor was the result:

Ten years ago C.W. Mathers arrived in Edmonton from Ontario and opened a photograph gallery twelve by eighteen feet. Today he has a large building of ten rooms entirely devoted to the operations connected with his business. The establishment is one of the largest in Canada, certainly nothing west of the Great Lakes can compare with it. A large waiting room occupies the lower and front portion of the building. It is nicely fitted up with chairs and tables. On one large table is placed a number of portfolios of views. The views of the far north, which occupy several volumes, are the finest and perhaps the only complete set of views of the great waterway to the north.⁸⁵

The writer waxed enthusiastic about Mathers' northern views:

The views he collected on this trip and which he has on exhibition and for sale are intensely interesting and instructive. Mr. Mathers secured a photo of the far famed midnight sun and other views equally worthy of mention. A special photo is one of a dog train taken while the dogs were running at full speed, in the one one thousandth part of a second...It clearly shows the different positions of the dogs and is so accurate that the claws may be distinctly seen...

He then returned to the description of the studio and its equipment:

Photographs, portraits, and views of every description adorn the walls of the waiting room and the show window is similarly fitted up. The operating room, which is on the second floor is eighteen feet by thirty feet and is one of the best equipped in the Territories. All the modern appliances, including assessories [sic] and backgrounds are used. Two new instruments, a portrait and a view camera, have been recently purchased at a cost of \$250 each. Another camera is used for making enlargements and lantern slides...Another camera...is used for taking stereoscopic views.

Off the operating room is a dark room for the storing and changing of plates. Two nicely fitted dressing rooms adjoin the operating room and a third dressing room opens off the waiting room. The printing room is on the second floor and at the front. In this room the printing of all the views, portraits, etc. is done.

Off the waiting room are the two work rooms, one where the retouching, mounting, and spotting is done and the other for toning and washing the pictures. Off these again is the dark room used for developing the plates. Still another room is used for the storing of working material, such as plates,

mounts, etc. A large supply of these is always kept on hand.

A comment was made on Mathers' newest endeavour:

The most interesting of all the cameras is the one used for taking moving pictures. In connection with this, there is a complete projecting machine outfit with lime light and gas making attachments. Mr. Mathers has not yet had much time to do a great deal of this kind of work, but he is planning another trip to the far north where he will secure moving pictures of the great scenic attractions...

It summed up by asserting that:

Edmonton may well congratulate itself on having an art gallery such as Mr. Mathers'. It has already done much to perpetuate the scenic attractions of the Edmonton district and of the great far north, and in years to come, when our land will be the home of millions, those views of the early days will have an added attraction.

In 1903, Mathers purchased the remainder of the Boorne & May negatives. It is not clear whether they came from Boorne himself or from the successor to his studio, J. M. Loundes:

Mr. Mathers latest venture has been the purchase at a big price of the Rocky Mountain views of Boorne & May, photographers in Calgary in the early days. They include the most accurate and elaborate views of Rocky Mountain scenery and scenes among the primitive Indians in the mountains and foothills. The scenes are of great historical as well as artistic merit. These have not yet been put in portfolio form but the work is well under way.⁸⁶

In November, Mathers issued his most impressive Christmas product to date, a booklet entitled *Picturesque Edmonton*. Its 26 plates comprise a fine cross section of Mathers' favourite motifs; from street scenes to

country trails, from agricultural activity to views of the fur trade, from old Fort Edmonton to modern residences. As well, three pages were devoted to shots of natives, and five pages exhibited startlingly beautiful scenic views.

The *Bulletin* was warmly supportive:

Picturesque Edmonton is the name of the latest souvenir book, gotten out by C.W. Mathers. It certainly is a very swell book, and sustains fully Mr. Mathers' reputation as an artistic photographer. It is of the same size and style as his "Far North" souvenirs which found such ready sale. There could not be anything more appropriate as a gift for friends in the east, south or west than *Picturesque Edmonton*. It is not only a lovely gift, but a good advertisement for Edmonton; because people at a glance see that Edmonton is not in the backwoods, but is strictly up-to-date.⁸⁷

Mathers' only published article "A Trip to the Arctic Circle" (which has already been quoted from) appeared in the Christmas 1903 issue of *The Northwest Farmer's Advocate and Home Magazine* (a.k.a. *Farmer's Advocate*). It appears to have aroused much interest and admiration amongst his fellow Edmontonians. A local critic mused that the number was:

a strikingly attractive issue, and in many respects the strongest one ever published. Among the special contributors are Mr. C.W. Mathers of Edmonton; Prof. George Bryce D.D. Winnipeg; S. Carson Lee B.A. Portage la Prairie,...; in addition to a long list of editorial and other articles both instructive and descriptive. The photogravures...are superb.⁸⁸

Mathers started the year 1904 with another public lecture:

Over five hundred people enjoyed to the full the lime light views of the Far North given by Mr. C.W. Mathers at the Methodist church last night. Only two views of a local nature were given, the Methodist church and Jasper Avenue. The others, about sixty,

were from photos taken by Mr. Mathers on his trip to the Arctic regions some three years ago. The views were clear and intensely interesting, and a hearty vote of thanks was tendered Mr. Mathers at the close of the program.⁸⁹

The same lecture was given a couple of months later in Stony Plain:

C.W. Mathers will deliver his very interesting lecture on "Our Great North Land" illustrated by lantern views in the Welbourn Presbyterian church...on the evening of April 1st, at eight o'clock. A large audience is expected. Admission \$.25. Children free.⁹⁰

One of Mathers' photographs was again used in a misleading manner in 1904. It might have passed unnoticed, had not the editor of the *Bulletin* been familiar with the Edmonton photographer's work:

An illustrated paper printed in German is to hand advertising the beauties and fertility of the "Germania" colony, north of Indian Head [Saskatchewan]. The front page is illuminated with the cut of a mountain of vegetables, higher than two gentlemen standing beside them. The point of the joke is fully appreciated by Edmontonians who recognize in the portraits the familiar features of Edmonton's pioneer market gardener, Donald Ross and Immigration Agent Sutter, while the background of the scene is the well known Ross grade. The view was taken some years ago by C.W. Mathers at Mr. Ross' garden for use in an immigration pamphlet. It has done service several times in advertising the Edmonton district, but has not before wandered as far afield as Indian Head.⁹¹

The Yellowhead Trip

For some time Mathers had been concentrating on his view work - portraiture had long since ceased to be challenging, and his incipient urge to travel flared up again. Thus, it was not with a heavy heart that

he decided to relinquish control of his portrait business and studio to his latest assistant Ernest Brown. Brown, for his part, wanted to get a foot in the door of the Edmonton photographic community and could not have acquired a more prestigious prospect.

Two articles of agreement, pertaining to the business, and to the building and lot were drawn up on 1 June 1904. The first document is solely concerned with the legal transfer of Mathers' land (Lots 34 and 35, Block 1, in River Lot 12). The purchase price was set at \$7,350.00 and the manner of payment clearly stipulated:

One hundred and fifty (150.00) Dollars on the first day of each and every month for a period of Forty Eight Consecutive months. The first of such monthly payments to become due and payable on the first day of August A.D. 1904. Together with interest on each of the above payments, at the rate of eight per cent per annum, as each payment falls due.⁹²

Brown was also to assume the mortgage from the date of the agreement until it was fully paid.

The second document spelt out clearly the different approaches to photography that were evolving for both Mathers and Brown. Mathers officially transferred:

"all his rights, title and interests in and to the portrait part only of the photographic business carried on in the said premises, and in and to all the photographic instruments, negatives and all supplies at present on the said premises and used in the portrait part only of the said business."⁹³

Further to this, Mathers agreed not to:

either directly or indirectly for gain carry on or be engaged as principal, partner or servant in any portrait business...in Edmonton for a period of five years from this date.⁹⁴

In return Brown agreed not to carry on a "View" business as above. In case of either breaching this clause, they would pay the other \$100.00.

Finally, Mathers gave himself a breathing space in order to locate new premises. The contract stated that he:

Should he desire, is to have the use of gallery, darkrooms and printing room in the building on said premises till the first day of September 1904.⁹⁵

In addition Mathers indicated that he wanted to:

have room in said building to store his photographic supplies and instruments and other articles used in said photographic business, and such store room shall be given to the said party of the first part (Mathers) free of any rent till September the first 1904.⁹⁶

At last, he was free of the stagnant studio routine, did not have to worry about mortgage payments, and could look forward to receiving regular disbursements from Brown.

Mathers entered an assortment of work at the Edmonton Industrial Exhibition Association's "Great Summer Fair" which ran from 30 June to the 2nd July. The judges awarded first prize to Mathers for his cabinet photos, for his portraits (one finished in crayon), and for his collection of views.

A local reporter commented on the various exhibits and singled out Mathers for praise:

C.W. Mathers had a splendid display of all kinds and sizes of photos including a handsomely framed enlarged photograph of last winter's senior hockey club, "Champions of the Territories".⁹⁷

Within a week, his advertisement read:

Did you see our exhibit? At the Fair. First for Views, First for Portraits, First for Crayon Pictures. Quality will tell. We still lead the Great West.⁹⁸

As well, Mathers took photographs of the fair and, on 12 July, the local editor informed readers that:

The Mathers' gallery have an excellent display in their window of interesting photos of stock, races, etc. taken at the fair.⁹⁹

Of over riding interest to Edmontonians in the summer of 1904 was the progress of the construction of Canada's second transcontinental railway, McKenzie & Mann's Canadian Northern. That year actual laying of rails between Saskatoon and Battleford was completed, while grading was carried west of Battleford.

Much was being written about the area between that community and Edmonton, with special interest being shown in the settlement of the Vermilion River valley and most of all, in the block of British settlement surrounding the newly established town of Lloydminster located where the Canadian Northern survey crossed the 4th meridian.

Every couple of weeks, reliable Edmontonians would travel to the end of steel, make notes and then return, publishing their impressions of the countryside, the settlers, the new village and of course, the progress of the Canadian Northern crews.

Albert Tait described his trip by boat to Fort Pitt in the 25 July issue of the Bulletin.

It was a fine trip, the weather was all that could be desired - the stage of water in the Saskatchewan was first class, and...we can safely say that the Edmonton route via Saskatchewan river with scows, when properly done, can compare above any other route.¹⁰⁰

He crossed over to Lloydminster and commented on its rapid growth:

things seemed to be lively in the town and judging from outward appearance it is on the way to better days...There are three stores in the town which seem to be flourishing. A large immigration hall, an Anglican church, four business houses and six private houses were among the buildings in course of erection.

A description of the influx of settlers followed:

On the way back, as far as the eye could reach, new ranches and new homesteads were opening up. Settlers tents could be seen along the trail, many of them containing pianos.

J.K. Cornwall made a trip to Battleford in the second half of July. He reported through the paper that:

Grading operations are now in full blast at a point fifty miles west of Battleford. Within three weeks over nine hundred teams will be put to work between the Vermilion and Battleford. The contractors are pushing the work with all dispatch and will undoubtedly finish the grading to beyond the Vermilion this fall. Fort Pitt is now being made the base of operations for supplies.¹⁰¹

The account continued:

Throughout the whole country Mr. Cornwall states that he never saw the crops looking better. They are splendid without an exception. The weather has been ideal and the hay crop is unlimited this year. With the good crops and the railway construction work...the coming year will doubtless far surpass any previous year in Edmonton's history for progress and advancement.

Mathers was fascinated by these different accounts and decided not only to experience it for himself, but to take it one step further and provide his fellow Edmontonians with a visual record of all they were reading about. A trip would both satisfy his travelling urges, and the images would undoubtedly bring in revenue, seeing as they would be the last shots documenting a relatively untouched area of Alberta prior to the coming of the railway.

Accordingly, he arranged an expedition with his friend A.B. Cushing (of the famous lumber family) and a group of settlers leaving the first week of August. By boat they made a "splendid trip" down the North Saskatchewan to Fort Pitt (also known as Lloydminster Landing), approximately two hundred miles and five days east of Edmonton.

From there they struck out overland towards Battleford through "splendid farming land". Thirty miles west of Battleford, they first crossed the Canadian Northern grade, several views of which were taken. A friendly conversation with the construction foreman "informed Mr. Mathers that the grade would be completed well on to Edmonton this fall".¹⁰²

While in Battleford, Mathers immortalized the offices of the Saskatchewan Herald (the first newspaper west of Winnipeg, established 1878) with his camera, and in return, editor P.G. Laurie noted the visitor's presence in town:

C.W. Mathers and A.B. Cushing, of Edmonton, are visiting Battleford and intervening points. Mr. Cushing represents Cushing Bros. & Co., window and door manufacturers, of Calgary and Edmonton. Mr. Mathers, the well known photographer of Edmonton, is making a collection of views of buildings and objects of interest in these parts.¹⁰³

Other images taken included several long distance views of the town, the N.W.M.P. barracks, and a close-up of the stone gates of Battleford Cemetery erected in memory of those killed in the Northwest Rebellion.

The *Bulletin* account followed the expedition:

From Battleford the party drove to Lloydminster, the capital of the British colony. After about a day and a half spent in and around the colony the party carried on their return drive...¹⁰⁴

The day and a half (August 7 and 8) produced a large number of images of Lloydminster and showed a curious mixture of sod huts, frame buildings, tents and bald prairie. From the surrounding area came images of recent homesteaders making their start. One particularly evocative image entitled "The Beginning of Better Things" (see plate B.723) shows two bachelors sitting with their legs crossed in front of a sod hut beside behind a pile of bleached buffalo skulls. Another fascinating shot is of the site of Chief Poundmaker's last great buffalo corral from 1874. As far as the eye can see, the prairie is covered with gleaming buffalo bones.

The leisurely journey continued the next ninety miles to Vegreville. The townsite in 1904 was about five miles southwest of the present site (it relocated in 1905 to be beside the railway). Mathers took views of various ranches and farms, as well as several shots of the main street of "Vegreville". He also reported on the surrounding land:

Through the whole district travelled the crops were in splendid condition. Referring to the reports spread about Edmonton that the crops in the vicinity of Vegreville were suffering from lack of rain, Mr. Mathers said they were absolutely false. A drive around Vegreville convinced him that the crops in that locality compared very favourably with the best in other districts visited.¹⁰⁵

They next visited Fort Saskatchewan where Mathers secured a large number of interesting views of the ferry, the N.W.M.P. barracks, and several main street views. As well, he shot the premises of the *Fort Saskatchewan Reporter*. Unfortunately there are no extant copies of the *Reporter* for 1904, so there is no documentation of his stay.

The final leg of the journey took Mathers through the Clover Bar district just as harvesting operations began, and he took full advantage of the scenic subject matter.

The Last Year

As late as 1904 everyday jobs could still get a prominent mention in the local newspaper and showed that Mathers was still in demand in the community:

C.W. Mathers has secured several photographs of Colin Fraser's dog train now in town and will have them arranged for kaliedoscopic use.¹⁰⁶

And later:

There was a bumper house at Robertson Hall last night to hear the Chimes of Normandy. Every seat

was taken and standing room was at a premium...
At the close of the performance C.W. Mathers took a
group photo of the company.¹⁰⁷

By the end of August, Mathers found himself new premises. This was
in a building on the south side of the 300 block of Jasper Avenue E.
opposite from the Ross Bros. Store:



B.10482

*C. W. Mathers Art Studio,
9666 Jasper Avenue, Edm.
1904*

The old recreation rooms have been overhauled and
refitted. A partition has been erected forming two
stores and the painters are at work today preparatory
to the stores being opened up. C.W. Mathers' views
establishment will occupy one of the stores and P.
Richard, fur cleaner, etc., the other.¹⁰⁸

As of the second week of September, he started to emphasize one of
his new services: the stereograph. This was a curious application of
photographic technology involving the taking of two simultaneous

views (with two lenses about 2.5 inches apart - the approximate
distance between two human eyes) mounted on a card. When viewed
through the lenses of a stereoscope, the brain would merge the two
images into one that exhibited a three-dimensional appearance.

It was immensely popular with the public, especially when Mathers
turned his camera on his patron's homes:

Phone 119 for MATHERS to take a stereoscopic view
of your residence. Your home will never look pret-
tier...¹⁰⁹

Unfortunately, none of his local stereo work appears to still exist
which is a shame considering that his advertisement in October
boasted one hundred fifty different views.

Mathers' Christmas offering that year was innovative at the time, even
if it now would be considered of questionable taste. This was a series

of local views displayed on pieces of burnt wood. Wisely he decided to also sell cards and photographic souvenirs.

Mathers does not appear to have done much photography in Edmonton in 1905. The first half of the year was taken up with travelling. He spent time in Calgary in January, and made two lengthy trips to Vancouver in March and June. His last newspaper advertisement appeared on 26 January.

In April 1905, Frank Oliver, the Member of Parliament for Edmonton was elevated into the Laurier cabinet and assumed responsibility for the Ministry of the Interior. This department was actively involved in the settlement of the prairies, and one of their most important tools was the immigration pamphlet. Published in large quantities and in several languages, they were distributed throughout Europe. For the sake of authenticity - which the textual portions occasionally lacked - the Ministry used numerous photographs in their tracts.

Not surprisingly, as of 1905, Mathers images started to appear in the literature. Starting with the testimonialized *Prosperity Follows Settlement in Western Canada* (Ottawa: Canadian Government Print, 1905) which contained two Mathers views of Edmonton, a trend was started. Many more of Mathers' images, both rural and urban, found their way into the pamphlets, a practice carried on after Ernest Brown bought the collection.

The idea of relocating to Vancouver had been germinating in Mathers' mind for some time. Although the exact reasons are not known, it can be assumed that he was attracted by the weather, and by the fact that his aged mother and several family members now lived there.

Mathers returned from his second trip to the coast on 21 June with his mind made up to move. He proceeded to organize his belongings and on 7 July he entered an advertisement in the *Bulletin*:

PRIVATE Sale of C.W. Mathers's [sic] Household Goods, Including Piano, Dining-Room Suite, Carpets, Stores, etc. Also Horse, Buggy, Cutter, Bicycle, etc. A Few Choice Pieces of FARM PROPERTY at a Bargain. NE 1/4 33-52-18 E 1/2-24-53-24
NW 1/4 19-52-18 S 1/2-15-15-23

An Office Counter also for Sale. Prospective Buyers may see Goods at any time.¹¹⁰

This would run, with minor alterations as items were sold off, until 22 July. On 13 July the *Bulletin* reported that Mathers had sold his "brick residence on the corner of Howard and Elizabeth Streets" to a Mr. Aldridge for the sum of \$4,000.¹¹¹

The *Edmonton Journal* composed a farewell tribute to the well respected photographer:

WILL LOSE AN ARTIST. It will be with great regret that the Edmonton citizens learn of the approaching departure from the city of the well known view artist C.W. Mathers, who, by his excellent work and by the hazardous trips which he has made into the far north, has made his name to be known to photographic circles throughout all parts of Canada.

In Edmonton Mr. Mathers has made a large number of friends during his residence here and his views of the district and of the wild country to the north on the Athabasca and Mackenzie rivers are in great demand.

In Vancouver, where Mr. Mathers intends to make his future home, he has already purchased a site for his studio and he will undoubtedly be a great acquisition to the city.

The studio operated by Mr. E. Brown, and still known as the Mathers studio was Mr. Mathers' old stand, but for some short time he has been out of the portrait line devoting his talents entirely to the views.

May the same success attend the popular artist in his new home as has been accorded to him in our city.¹¹²

Mathers finally departed for Vancouver on 3 August to arrange for a new residence, while his wife stayed in Edmonton to tie up the loose ends.

Mathers' swansong publication was somewhat misleadingly named *Edmonton - Souvenir of the Alberta Inaugural Ceremony, Friday September First, Nineteen Hundred and Five*. Printed by the Edmonton Printing and Publishing Co. Ltd., it contained twenty-four pages of local views, none of which depicted the inaugural ceremonies. Thus, it was more of an accompanying programme than a souvenir.

In a three page introduction entitled "The Province and People of Destiny", Mathers briefly discussed the trade routes, railways, natural resources and homesteaders of Alberta, as well as mentioning the population, taxation assessment and educational facilities of the capital city. In keeping with the overblown spirit of the occasion, he got carried away with his words, describing the new province as a:

delightful land that lies on the sunny slopes of the eastern side of the Great Rockies where Alberta's sparkling fountains roll down their golden sands. With its prairies and its mountains, its forests and fertile fields and a healthy invigorating climate with perennial youth in the very air, there is avenue and opportunity for every kind of effort and enterprise.¹¹³

Further, he compared Alberta with the greatness of ancient Gaul and predicted that it, "by virtue of its extent and varied character, is destined to become the brightest gem in the crown of the Great Empire that encircles the world".¹¹⁴

Mathers' images were much more pedestrian; shots of farmhouses and sod huts, grazing cows, the large pyramid of vegetables, plowing and threshing scenes, trains, Edmonton hotels, churches, banks, the fair grounds, an arrangement of fox pelts, the fire brigade (the Boys We Can Depend On), and of course, a buffalo. Topping off the assemblage was a panorama of the Edmonton skyline as frontispiece.

Mathers returned to Edmonton for the birth of the province. He photographed the ceremonies capturing a fine view of prime minister Sir Wilfred Laurier addressing the crowd (see plate B.6661), the interminable parade down Jasper Avenue, and the various decorated stores and public buildings. Already the negatives were labelled "Mathers - Vancouver".

The *Journal* was glad to see him back but realized it would be for the last time:

C.W. Mathers, photographer, now resident in Vancouver, is back to his favourite city for the Inaugural. He will return to the coast on Tuesday when Mrs. Mathers will accompany him to their Pacific Coast home.¹¹⁵

Post Edmonton

Not much is known about Mathers' post Edmonton career. While it may have been more satisfying for him personally, this period was anti-climactic in terms of his photography.

Upon arriving in Vancouver, Mathers worked as a photographer out of premises at 565 Granville Street. For one year, 1907, he joined his brother G.A. Mathers and B.R. Hamilton in a short-lived real estate venture called Hamilton & Mathers. He continued photographing although his studio's address was switched to 750 Robson and later he worked out of his home at 997 Thurlow. His Vancouver work is mostly scenic, with harbour and fishing views predominating (see plates B.9851, and 9855).

By October 1907, it was becoming obvious that the agreement of 1904 between Mathers and Brown was not being fulfilled, at least not on Brown's part. Firstly Brown had not been able to afford full responsibility for the studio's mortgage, and, to prevent it from falling into the hands of creditors, Mathers, still the legal owner, had himself paid it off. Secondly, Brown had been ignoring the clause which prevented him from practising as a view photographer. As far back as September 1905, one can find him advertising publicly as being a portrait and view photographer, and apparently Mathers had never called him on this point.¹¹⁶

Taking into account "the new condition of things", Mathers wrote Brown on 9 October, 1907 and enclosed a substantially revised

agreement which called for a new payment schedule. He expressed his resignation at Brown's poor performance:

I was going to make a lot more notes for less amounts, but concluded it would not make any difference, as you are so far behind now anyway. You will find I will not be any harder on you than I have been in the passed [sic], so long as you strive to do the best you can.¹¹⁷

The new contract officially cancelled the clause whereby Brown was not to engage in the view business, but also raised the amount of money owed to Mathers:

It is hereby agreed between the parties hereto that the amount now owing under the said agreement for the sale of the said property shall be increased to 1,717.00 (one thousand seven hundred and seventeen dollars) in consideration of the sale of said View Business, and the liquidation of said Mortgage by the party of the first part (Mathers).¹¹⁸

A payment schedule was set out calling for three lump sum disbursements and eight monthly payments with the debt to be retired by 1 June 1909.

Gaps appear in the record for the years 1909 and 1910, and it appears that Mathers took his money and left the country. A brother wrote at Christmas 1909 that "Charles Wesley is retired, and is now travelling with his family in Europe".¹¹⁹ Another source described how "after selling his business...Mr. Mathers lived in England for a couple of years."¹²⁰

He returned to Vancouver in 1911 and for the next two years is listed as a director of the Trustee Co. Ltd. Up to 1920 he again worked intermittently as a photographer.

That year the Mathers moved to Taft, California (northwest of Los Angeles) where he set up yet another studio. Very little of his work from this period is known to exist, although several views of the Taft Oil Lake on the Buena Vista Lake Bed, grapefruit and orange orchards and shots of the damage sustained as a result of the 1921

earthquake at Taft have recently been acquired by the Provincial Archives of Alberta.

After a brief term, the Mathers relocated to Gardena, now virtually a suburb of southwest Los Angeles, where they enjoyed many years of retirement. Charles Mathers died 12 April 1950 in San Gabriel at the age of 82.¹²¹



B.10509

*Charles W. Mathers
California
ca. 1930*

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30. *Ibid.*, 3 February 1896, p.1
31. *Ibid.*, 8 June 1896, p.1
32. *Ibid.*, 21 December 1896, p.1
33. *Ibid.*, 3 December 1896, p.1
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Alberta, E. Brown Collection 68.33/2
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Historical Society, 1986) p.64
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47. *Ibid.*, 21 July 1898, p.1
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49. *Ibid.*, 23 April 1900, p.1
50. *Ibid.*, 6 April 1900, p.6
51. *Ibid.*, 3 August 1900, p.4
52. *Ibid.*, 6 April 1900, p.6
53. *Ibid.*, 22 March 1901, p.6
54. Mathers, C.W., untitled manuscript (p.1), Provincial Archives of
Alberta, Legislative Library Collection 74.1/425
55. *Ibid.*, pp.1-2
56. *Ibid.*, p.3
57. *Ibid.*, p.3
58. *Ibid.*, pp.3-4
59. *Ibid.*, p.5
60. *Ibid.*, p.6
61. *Ibid.*, pp.7-8
62. *Ibid.*, p.8
63. *Ibid.*, p.8
64. *Ibid.*, p.9
65. *Ibid.*, p.9
66. Mathers, C.W. "A Trip to the Arctic Circle" *The Farmer's Advocate*
Vol. 13, 21 December 1903, p.1212

67. *Ibid.*, p.1212
68. *Edmonton Bulletin*, 6 September 1901, p.6
69. Mathers, C.W., untitled manuscript (p.10), Provincial Archives of Alberta, Legislative Library Collection 74.1/425
70. *Ibid.*, pp.10-11
71. *Edmonton Bulletin*, 6 September 1901, p.6
72. *Ibid.*, 16 September 1901, p.2
73. *Ibid.*, 25 October 1901, p.1
74. *Ibid.*, 1 November 1901, p.1
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76. *Ibid.*, 22 August 1902, p.1
77. *Ibid.*, 28 March 1905, p.7
78. *Ibid.*, 28 February 1902, p.1
79. *Ibid.*, 1 December 1902, p.1
80. *Ibid.*, 21 February 1902, p.1
81. *Ibid.*, 26 September 1902, p.8
82. *Ibid.*, 10 October 1902, p.1
83. *Ibid.*, 10 October 1902, p.8
84. *Manitoba Free Press*, 24 January 1903, p.19
85. *Edmonton Bulletin*, 1 June 1903, p.1
86. *Ibid.*, 1 June 1903, p.1
87. *Ibid.*, 28 November 1903, p.3
88. *Ibid.*, 2 January 1904, p.4
89. *Ibid.*, 2 January 1904, p.4
90. *Ibid.*, 21 March 1904, p.4
91. *Ibid.*, 3 May 1904, p.4
92. Agreement 1 June 1904, Provincial Archives of Alberta, G. Reeves Collection 74.173/468
93. Agreement (p. 1) 1 June 1904, Provincial Archives of Alberta, G. Reeves Collection 74.173/467
94. *Ibid.*, p.2
95. *Ibid.*, p.3
96. *Ibid.*, p.3
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98. *Ibid.*, 6 July 1904, p.4
99. *Ibid.*, 12 July 1904, p.8
100. *Ibid.*, 25 July 1904, p.5
101. *Ibid.*, 9 August 1904, p.4
102. *Ibid.*, 16 August 1904, p.6
103. *Saskatchewan Herald*, 3 August 1904, p.1
104. *Edmonton Bulletin*, 16 August 1904, p.6
105. *Ibid.*, p.6
106. *Ibid.*, 30 March 1904, p.4
107. *Ibid.*, 9 April 1904, p.4
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110. *Ibid.*, 7 July 1905, p.5
111. *Ibid.*, 13 July 1905, p.8
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113. *Edmonton - Souvenir of the Alberta Inaugural Ceremony, Friday September First, Nineteen Hundred and Five* (Edmonton: Edmonton Printing and Publishing Co. Ltd., 1905) not paginated
114. *Ibid.*, not paginated
115. *Edmonton Journal*, 31 August 1905, p.15
116. *Ibid.*, 11 September 1905, p.2
117. C.W. Mathers to E. Brown, 9 October 1907. Provincial Archives of Alberta, G. Reeves Collection 74.173 469
118. Contract, 1 October 1907 (p.1) Provincial Archives of Alberta, G. Reeves Collection 74.173 467
119. Mathers, J.B. *Mrs. Rachel Mathers* (privately published, 1909) p.4 Provincial Archives of Alberta, Ward Mathers Collection 88.385/2
120. *Edmonton Bulletin*, 4 May 1950, p.2
121. *Ibid.*, p.2

Plates

All of the images included in this exhibition come from the Provincial Archives of Alberta. While most are found in the Ernest Brown Collection (65.124), a number of the vintage prints are found in the Legislative Library collection (74.1), the Gladys Reeves Collection (74.173), and the Ward/Mathers Collection (88.385).

A full description of each of the following plates is provided in the list "Images Displayed in Exhibition" at the back of the catalogue. Only those plates marked by an asterisk * appear in the catalogue.















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(335) DOG RIBB INDIANS ON GREAT SLAVE LAKE.



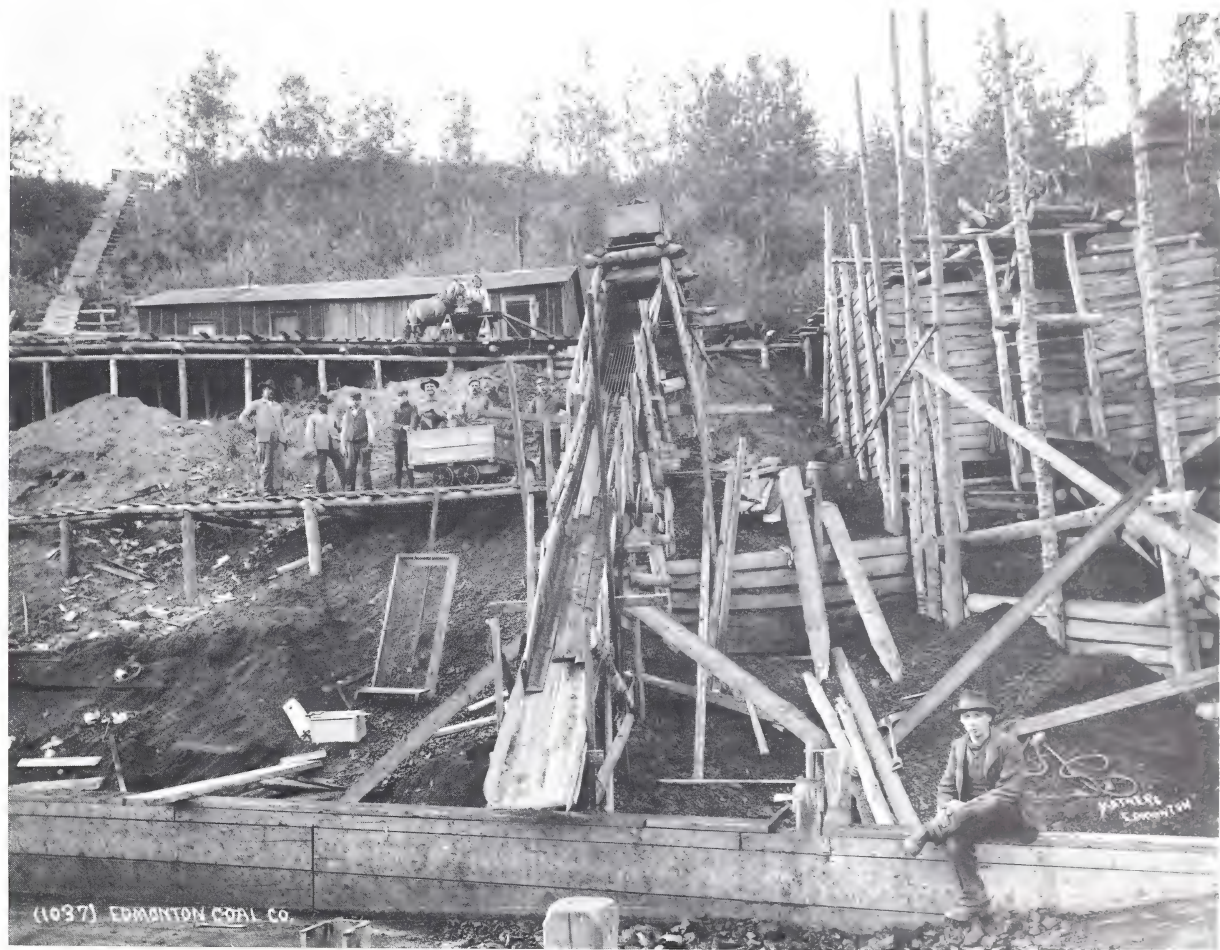
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(362) INTERIOR OF R.C. CHURCH AT FT. GOOD HOPE

PHOTO BY C.W. BATHERS, EDMONTON, ALTA.
ON THE ARCTIC CIRCLE



1912 THE FERRY AT FORT SASKATCHEWAN

















(419) THE FIRST TRAIN INTO EDMONTON OCT 20th 1902













Images Displayed in Exhibition

- * B.219
M. Seagarts' Farm House
ca. 1897
contemporary print from glass negative
- * B.273
"Shackleton Bros. Thrashing Outfit"
1898
contemporary print from glass negative
- B.291
"Thrashing Scene Near Edmonton"
1897
vintage print 65.124
- B.711
"The Prairie, Lo They Stretch in Airy Undulations
Far Away"
(near Lloydminster)
7-8 August 1904
vintage print 65.124/205, p.31
- B.716
"The Fort Trail"
(between Edmonton and Fort Saskatchewan)
August 1904
contemporary print from glass negative
- * B.717
"Boating Party Near A Goldminer's Shack,
Saskatchewan River"
(near Big Island)
20 July 1895
contemporary print from glass negative
- * B.722
"After The Day's Work is Done"
n.d.
contemporary print from glass negative
- * B.723
"The Beginning of Better Things. Buffalo Bones in
the Foreground"
(near Lloydminster)
August 1904
contemporary print from glass negative
- B.724
"Breaking the Prairie"
[1900]
vintage print 65.124
- B.726
"A Tipical [sic] Western Homestead"
[August 1904]
contemporary print from glass negative
- B.727
"Farm Scene Beaver Creek"
(between Edmonton and Fort Saskatchewan)
n.d.
vintage print 65.124
- * B.766
"Cree Indians"
(near Edmonton)
n.d.
vintage print 65.124
- B.768
"Blackfoot Indian Camp"
(near Calgary)
ca. 1898
contemporary print from glass negative

- B.777
 "Group of Dog Ribbed [sic] Indians,
 Great Slave Lake"
 (Fort Resolution)
 Summer 1901
 vintage print 65.124
- * B.779
 "Dog Ribb [sic] Indians on Great Slave Lake"
 (Fort Resolution)
 Summer 1901
 vintage print 65.124
- B.782
 "Well To Do Indians, Great Slave Lake"
 Summer 1901
 contemporary print from glass negative
- B.783
 "Treaty Commission Leaving Edmonton For The North"
 (Jasper Avenue and Fraser/98th Street)
 29 May 1899
 vintage print 65.124/204
- B.799
 "Cree Warrior"
 (studio portrait, Edmonton)
 n.d.
 contemporary print from glass negative
- B.877
 "Northern Maids"
 (probably Fort Resolution, N.W.T.)
 Summer 1901
 contemporary print from glass negative
- B.905
 Johnny Bear, Cree Indian
 (studio portrait, Edmonton)
 n.d.
 contemporary print from glass negative
- B.993
 W. Hanson Boorne, unidentified photographer,
 and Charles Mathers
 (Mission, British Columbia)
 1892
 contemporary print from duplicate negative
- B.1043
 "Red River Cart Poney and Driver"
 (the woman was known as Washee Joe)
 ca. 1897
 vintage print 65.124
- B.1203
 Construction of a Scow
 (Athabasca Landing)
 April 1898
 contemporary print from glass negative
- B.1226
 The Brackman-Ker Milling Co. Limited
 (Strathcona)
 ca. 1904
 vintage print 65.124/204
- * B.1336
 "P. Anderson & Co. Pressed Brick and Tyle Works"
 (Edmonton)
 ca. 1897
 contemporary print from glass negative
- * B.1344
 Employees of Jim Little's Brick Yard
 (Edmonton)
 1903
 contemporary print from glass negative
- * B.1403
 "Edmonton Foundry, W.A. Brewster"
 (96th Street, Edmonton)
 1903
 contemporary print from glass negative

B.1529
"The Knead [sic] of a New Post Office at Edmonton"
(Jasper Avenue between 98th and 99th Street,
south side)
1904
vintage print 65.124/204

B.1540
"Milner's Coal Mine"
(Edmonton)
1902
contemporary print from glass negative

B.1607
"Lindsay & Daily Co., Edmonton"
n.d.
vintage print 74.1/431, p.38

* B.1625
"Interior of Milner's Coal Mine"
(Edmonton)
n.d.
contemporary print from glass negative

B.1644
"Coal Mining on the Saskatchewan
Near Edmonton 'Milners'"
1904
contemporary print from glass negative

* B.1650
"Edmonton Coal Co."
(Edmonton)
n.d.
vintage print 65.124

B.2288
"Once the Home of the Buffalo, Sask[atchewan]n
River at Fort Pitt"
August 1904
vintage print 65.124

B.2343
"The Prairie As Seen From Lloydminster
Looking North"
7-8 August 1904
vintage print 65.124/205, p.17

B.2344
"Lloydminster Aug. 7 1904,
First House Erected Nov. 7 1903"
7 August 1904
vintage print 65.124

B.2352
Government Telegraph Office
(Fort Pitt)
August 1904
vintage print 65.124/205, p.23

B.2640
"Vegerville [sic]"
August 1904
contemporary print from glass negative

B.2643
"A Ranch Scene at Vegerville [sic], Alta."
August 1904
contemporary print from glass negative

B.2862
"Fur Traders In the Far North"
(P.E. Lessard and ? Picard examining furs)
1897
vintage print 65.124

B.2863
"Traders Leaving Atha[basca]a Landing For the North"
(Athabasca Landing)
April 1898
vintage print 65.124

B.2866
"H.[udsons] B.[ay] Co's Steamer Athabasca"
(Athabasca Landing)
April 1898
vintage print 65.124

B.2867
"A Scow Running A Rapid On the Smith
Portage Slave River"
Summer 1901
vintage print 65.124

B.2901
"Fort Providence, Mackenzie River"
Summer 1901
vintage print 65.124

B.2902
"Fort Resolution Great Slave Lake"
Summer 1901
vintage print 65.124

B.2917
"Great Slave Lake from Fort Resolution"
Summer 1901
contemporary print from glass negative

B.2928
"Rapids on Slave River at The 3rd Portage"
Summer 1901
vintage print 65.124

B.2930
"Rapids on Slave River At The 3rd Portage"
(Charles W. Mathers third from right)
Summer 1901
contemporary print from glass negative

B.2947
"H.[udsons] B.[ay] Co's Wrigley, Mackenzie River"
Summer 1901
contemporary print from glass negative

* B.2950
"Interior of R.[oman] C.[atholic] Church at
Ft. Good Hope on the Arctic Circle"
Mackenzie River
Summer 1901
contemporary print from glass negative

B.2960
"R.[oman] C.[atholic] Mission Chippewyan [sic]"
Summer 1901
vintage print 65.124

B.2964
"Tracking Up Athabasca River"
August 1901
contemporary print from glass negative

B.2970
"Towing Traders Boats Down Slave River"
Summer 1901
contemporary print from glass negative

B.2974
"Portaging a Boat Over the Mountain Portage,
Slave River"
Summer 1901
contemporary print from glass negative

B.2977
"On the Shore of the Mackenzie River"
Summer 1901
contemporary print from glass negative

B.3081
"Skin Lodges on Great Slave Lake"
Summer 1901
vintage print 65.124/191, p.73

B.3097
The Reporter Office
(Fort Saskatchewan)
August 1904
contemporary print from glass negative

- B.3101
"N.W.M.P. Barricks [sic] Fort Saskatchewan Alta."
August 1904
contemporary print from glass negative
- * B.3110
"The Ferry at Fort Saskatchewan"
August 1904
vintage print 65.124
- B.3112
"Fort Saskatchewan From the West Side"
August 1904
vintage print 65.124
- B.3117
The Halfway Hotel
(between Edmonton and Fort Saskatchewan)
1904
contemporary print from glass negative
- B.4113
"The New Canadian Bank of Commerce Edmonton"
(245 Jasper Avenue)
1902
contemporary print from glass negative
- B.4131
Alberta Barbershop
(Jasper Avenue and 98th Street, Edmonton)
1903
contemporary print from glass negative
- * B.4153
Grocery Department, Revillon Freres Retail Store
(Jasper Avenue and 102nd Street, Edmonton)
1905
contemporary print from glass negative
- B.4303
"Alberta Hotel, Edmonton"
(Jasper Avenue and Fraser/98th Street)
1903
contemporary print from glass negative
- B.4593
H.A. Finch - Saddle & Harness Shop
(Jasper Avenue, Edmonton)
1890-92
contemporary print from glass negative
- B.4594
"The First Newspaper West of Winnipeg,
Established at Battleford 1878"
(office of *Saskatchewan Herald*)
August 1904
vintage print 65.124
- B.4679
K. Berianger's Music Studio
(Edmonton)
1903
contemporary print from glass negative
- * B.4767
"Edmonton Jasper Avenue Looking West"
(from 99th Street)
1903
contemporary print from glass negative
- B.4785
"On The Groat Estate, Jasper Ave."
(Edmonton)
1903
vintage print 65.124/204
- B.5025
"Strathcona"
(Whyte Avenue looking west from 104th Street)
1903
vintage print 65.124/204

B.5033
"Jasper Ave. Looking East From Heiminc Block"
(from 101st Street, Edmonton)
1904
vintage print 65.124/204

B.5051
"Edmonton From Top of Fire Hall Looking S.E."
(Jasper Avenue and Fraser/98th Street)
1894
contemporary print from glass negative

B.5141
"Saskatchewan River at Edmonton"
ca. 1901
vintage print 65.124/204

B.5169
"Colonel O'Brian's Party For Klondyke."
March 1898.
Showing Hardisty's Old House,
Site of the Present Parliament Buildings"
(Edmonton)
March 1898
vintage print 74.1/430, p.25

B.5173
"Pack-Horses In McDougalls Yard"
(Jasper Avenue - first photograph ever to be
reproduced in the *Edmonton Bulletin*,
10 February 1898, p.2)
August 1897
vintage print 74.1/430, p.63

B.5186 "The Morris Party In Furs"
(Edmonton)
February 1898
vintage print 74.1/430, p.61

B.5199
"Clark Party on the Athabasca River"
(Athabasca Landing)
April 1898
vintage print 65.124

* B.5207
C.C. Crews
(studio portrait of Klondiker, Edmonton)
1897-98
contemporary print from glass negative

* B.5209
"Off For the Klondike, Athabasca Landing"
April 1898
contemporary print from glass negative

B.5220
"The O'Neil Party" (Edmonton)
1 March 1898
vintage print 74.1/430, p.50

B.5232
Leland Party from Manitoba
(exterior portrait of Klondike party, Edmonton)
Spring 1898
contemporary print from glass negative

B.5241
"First Lady to Start For the Klondike From Edmonton"
(Mrs. Garner of Fresno, California)
August 1897
vintage print 74.1/430, p.47

B.5249
"Fugard Party Before Starting"
(Edmonton)
Winter 1897-1898
vintage print 74.1/430, p.31

-
- * B.5280
 "Washing Gold With A 'Grissely'"
 (Saskatchewan River at Edmonton)
 September 1893
 vintage print 88.385/54
- B.5282
 "The Prospector's Friend"
 (Edmonton)
 1897-1898
 vintage print 88.385/53
- * B.5327
 "Gold Dredg [sic] At Work At Edmonton"
 ca. 1897
 vintage print 65.124
- B.5351
 Handfield Group
 (studio portrait of Klondike party, Edmonton)
 20 March 1898
 contemporary print from glass negative
- B.5573
 "Jasper Avenue, Edmonton Looking East"
 (from 101st Street)
 1903
 contemporary print from glass negative
- B.5581
 "Jim Delaney's Drunk"
 (Jasper Avenue and Grierson Street, Edmonton)
 1902
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- B.5585
 "Edmonton From South Side"
 ca. 1902-1903
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- B.5606
 Rafts Enroute for Barr Colony
 (Saskatchewan River between Edmonton and Fort Pitt)
 August 1904
 contemporary print from glass negative
- B.5625
 "Unloading Freight at Lloydminster Landing"
 (Saskatchewan River at Fort Pitt)
 August 1904
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- B.5627
 "Freight Scows Near Fort Pitt Bound for Battleford"
 (Saskatchewan River)
 August 1904
 vintage print 65.124/205, p.36
- B.5628
 "Freight, For Lloydminster, Leaving Edmonton - The
 Ferry and Walters Mill in the Background"
 (Saskatchewan River at Edmonton)
 August 1904
 contemporary print from glass negative
- B.5629
 "On The Trail, Early Breakfast"
 (C.W. Mathers eating)
 August 1904
 vintage print 65.124
- * B.5631
 "H.[udsons] B.[ay] Co.'s Steamer 'North West'"
 (Saskatchewan River at Edmonton)
 1896
 contemporary print from glass negative
- B.5703
 "Dog Trains Loaded, Starting For The North"
 (in front of R. Secord's store, Jasper Avenue, Edmonton)
 7 February 1897
 contemporary print from glass negative

- B.5731
 "A Dog Train And Carioule"
 (Edmonton)
 n.d.
 vintage print 65.124
- * B.6210
 "The First Train Into Edmonton"
 20 October 1902
 vintage print 65.124
- B.6222
 "Donald Ross driving the last Rivet"
 (first train bridge, Edmonton)
 4 April 1900
 contemporary print from glass negative
- * B.6528
 Hockey Practice, Thistle Rink
 (Edmonton)
 1900
 contemporary print from glass negative
- B.6579
 Hudson's Bay Co. Fort
 (Edmonton)
 [1892-1893]
 contemporary print from glass negative
- B.6649
 "A Typical [sic] Indian Encampment"
 (house in background on site of Legislative
 Building, Edmonton)
 ca. 1893
 vintage print 74.1/430 p.28
- * B.6661
 "Sir Wilfred Laurier Speaking At Edmonton
 Inaugural Day"
 1 September 1905
 vintage print
- B.6717
 "Inaugural Day at Edmonton"
 (Jasper Avenue and 101st Street looking west)
 1 September 1905
 vintage print
- B.7084
 "Grading on the C.[anadian] N.[orthern] R.[ailway]
 Near Battleford"
 August 1904
 vintage print 65.124
- B.7106
 Frank Oliver
 (founder of *Edmonton Bulletin*,
 member of parliament)
 n.d.
 contemporary print from glass negative
- B.9021
 "Vegetables [sic] From D. Ross's Garden"
 (Edmonton)
 1902
 contemporary print from glass negative
- B.9179
 "Winter"
 (the Water Wagon, Cameron Street, Edmonton)
 n.d.
 vintage print 65.124
- B.9190
 "Strathcona As Seen From Mathers' Art Gallery,
 Edmonton"
 (Jasper Avenue and 96th Street)
 n.d.
 vintage print 65.124
- * B.9527
 Pere Albert Lacombe O.M.I.
 1899
 contemporary print from glass negative

- * B.9851
 “‘Hauling In the Net’ Salmon Fishing On
 The Fraser River B.C.”
 1906
 vintage print 88.385/36
- * B.9855
 “A Salmon Fleet in front of Imperial Cannery,
 Fraser River B.C.”
 1906
 contemporary print from glass negative
- B.9873
 “The Capalino [sic] River at The Dam,
 Vancouver’s Water Supply”
 1906
 vintage print 88.385/35
- B.9914
 “North Vancouver”
 1906
 vintage print 74.173/894
- B.9916
 “The Amur Backing Out From No. 4 Wharf Vancouver
 B.C. Loaded with Supplies For The Sufferers By The
 Earthquake in San Francisco April 18th 1906”
 25 April 1906
 vintage print 65.124/188, p.3
- B.9919
 “Vancouver Waterfront”
 1906
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- B.9953
 “Group of Esquimaux, Taken At Midnight”
 (Fort MacPherson, N.W.T.)
 July 1901
 vintage print 65.124/191, p.21
- * B.9955
 “Esquimaux, Peels River”
 (Fort MacPherson, N.W.T.)
 July 1901
 vintage print 88.385/66
- B.9959
 “A View Shewing Topek, Kayak & Eskimo”
 (Fort MacPherson, N.W.T.)
 July 1901
 vintage print 65.124/191, p.30
- * B.9963
 “Esquimaux And Their Kayak”
 (Fort MacPherson, N.W.T.)
 July 1901
 contemporary print from glass negative
- B.9967
 “Eskimo In Their Kayaks”
 (Fort MacPherson, N.W.T.)
 July 1901
 vintage print 65.124/191, p.25
- B.10510
 The Mathers Family at the Lucknow Farm, Ontario
 (Charles W. Mathers at left)
 January 1899
 vintage print 88.385/27
- B.10512
 “Entrance to Esquimault Harbour”
 (Victoria, British Columbia)
 1906
 vintage print 88.385/37
- B.10514
 “Coal Mining at Edmonton”
 (John Mienir and family)
 n.d.
 hand coloured vintage print 88.385/73

Publications Displayed in Exhibition

A Souvenir from the Edmonton District

Edmonton: C.W. Mathers, 1897

(printed by The Albertype Co., Brooklyn N.Y.)

*Souvenir of the Queen's Diamond Jubilee Celebration
at Edmonton, N.W.T., June 22-23-1897*

Edmonton: C.W. Mathers, 1897

(printed by The Albertype Co., Brooklyn N.Y.)

A Souvenir From Edmonton

Edmonton: C.W. Mathers, 1901

The Far North

Edmonton: C.W. Mathers, 1901

The Far North

Edmonton: C.W. Mathers, 1902

(printed by the Albertype Co., Brooklyn N.Y.)

Picturesque Edmonton N.W.T.

Edmonton: C.W. Mathers, 1903

(printed by the Albertype Co., Brooklyn N.Y.)

Edmonton-Alberta

Edmonton: C.W. Mathers, 1905?

(printed by the Albertype Co., Brooklyn N.Y.)

*Edmonton: Souvenir of the Alberta Inaugural
Ceremony - Friday, September First, Nineteen
Hundred and Five*

Edmonton: The Edmonton Printing and
Publishing Co. Ltd., 1905

N.L.C. - B.N.C.



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